INDIAN MUSIC SERIES

BOOK II

By

Dr. S. V. LEELA, B.A., M.B.H., M.B.B.
Sangeeta Vidwan, (Vocal & Veena)
Principal, Sri Bharati Gana Nilayam, Madras-28

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I CHAPTER

INDIAN MUSIC AND ITS PLACE AMONG THE MUSICAL SYSTEMS OF THE WORLD

Music is one of the fine arts—perhaps—finest of the fine arts. Music is a performing art, which makes both the animate and inanimate beings forget themselves.

There are two systems of music prevailing in this world. One is Occidental, or Western or European or harmonical and the other is Oriental or Indian or Eastern or melodical. In harmonical system, music travels through a group of chords (eg. sgp, gpn, etc.) whereas, in melodical system the music is sung in a line comprising individual notes. (eg. (s, r, g, etc.).

India follows the melodical system i.e. single lined music.

Indian Music has got some distinctive features. Gamaka is the life and soul of Indian Music. A planned system of Raga classification and the complicated rhythmical patterns are very interesting. The sruti and laya are considered as mother and father of Indian Music. Varieties of stringed, wind and percussion instruments add to the glory of Indian Music. The versatality of the creative minds of the musical composers like Thyagaraja, Muthuswami Dikshitar, Syama sastri, Swati Tirunal, Purandara Das, Kabhirdas, Tulsidas, Meera Bai etc and the devotion they had towards the art of Music are noteworthy. In addition to these, there are great musical works like Natya Sastra, Sangita Ratnakara, Chaturdandi Prakasika, Raga Tarangini, etc. to enable the musical students to understand the techniqoe of Music.

Thus, with all these scientific and planned systems, Indian Music occupies the foremost place in the history of world music.

II CHAPTER

TECHNICAL TERMS

1. VADI

A svara which is used often as a life of a raga. It is like a king. Shadja is the vadi svara for all the ragas.

2. SAMVADI

If there are 8 or 12 srutis between two svaras, these two svaras are called Samvadi svaras. (Ex. s-p, s-m.) Samvadisvara is like a minister to a king. (concordant).

3. VIVADI

If there is one svara between two svaras, the two svaras are vivadi svaras. (Ex—s—g). Vivadi svara is like an enemy to a king. (Discordant).

4. ANUVADI

The notes other than Vadi, Samvadi, and Vivadi svaras are Anuvadi svaras. Anuvadi is like a servant to a king.

5. GAMAKA

Gamaka is the shaking of a note. (Svarasya kampo gamakaha). Gamaka is produced by the brigas. It makes the listener spell-bound-and thrilled. Gamaka is as essential for Indian Music as Harmony to the Western Music. This is the life and soul of Indian Music.

"Music without Gamaka is like a moonless night, waterless river, flowerless plant, a flower without smell and a woman without a jewel" says Sarngadeva in his work "Sangita Ratnakara." Parsvadeva, in his Sangita Samaya Sara", has stated that while singing certain svaras, if svaras or srutis other than these are heard, that is known as Gamaka.

There are ten types of Gamakas and they are : Arohana, Avarohana, Dalu, Sphuritam, Kampitam, Ahatam, Pratyahatam, Tripucham, Andolitam and Murchana.

6. RAKTI PRAYOGA

A prayoga or phrase which gives beauty to a raga is a Rakti Prayoga. The Rakti Prayoga is useful to determine the raga itself. (Ex. mgpdṡ in kambhoji, pnṡDp in Dhanyasi, etc.)

7. GRAHA OR EDUPU

The place, where the song commences in a Tala is called 'Graha'. Graha is of two kinds—Sama and Vishama. Vishama Graha has got two varieties as Atita and Anagata. Therefore, there are three Grahas such as Sama Graha, Atita Graha and Anagata Graha.

Sama Graha is, where the song and the tala commence at the same time. (Ex. 'Kalaharana' in Suddha Saveri.

Atita Graha is, where the song commences before the tala. (Ex. 'Thyagarajuni' in the charana of the Madhyamavati kriti 'Vinayakuni'

Anagata Graha is, where the song commences after the tala. (Ex. Sitapate in Khamas.

8. KRIYA

The method of counting the aksharakala is called the KRIYA. Waving the hands, finger counts, beat, etc. are kriyas. We can understand the sections of the talas only through 'KRIYAS'. Kriya is of two types.

(a) Sasabdakriya : An action with a sound. (Ex. beat).

(b) Nisabda kriya : An action without a sound. (Ex. finger counts).

III CHAPTER

RAGA LAKSHANAS

1. Thodi

8th Melakarta. Second (sri) raga in the second (Netra) chakra. (Netra-Sri). The prefix 'Hanuma' has been added to suit the katapayadi formula.

Arohana : s r g m p d n ṡ

Avarohana : ṡ n d p m g r s.

Besides Shadja and Panchama, this raga takes Suddha Rishabha, Sadharana Gandhara, Suddha Madhyama, Suddha Dhaivata and kaisiki Nishada.

A Sampurna raga. A melakarta raga having both the tetrachords similar. g, m and d are ragachaya svaras. Janta Prayogas like ggmmdd, mmddnn, ddnnṙṙ and dhatu prayogas like nġṙndnṙndm, gmndmGrs are raga ranchaka prayogas. Panchama varjaprayogas add beauty to this raga. dnṡD, ṙṡD are visesha prayogas. Sarva svara gamaka varika rakti raga. Can be sung at all times. Alapana can be woven round P. Tristhayiraga. m, p, n are nyasa svaras. Compositions begin in s, g, m, p, d and n. All sorts of compositions are seen in this raga. A raga suitable for singing slokas, padyas and viruthas. This raga is found in Operas and Dance dramas.

This raga is mentioned in Sangita Ratnakara. Venkatamakhi calls this as 'Turushka Thodi' and traces the origin from 'Authara Desa'. The tune 'Mathakokilam' in Tamil Music is in this raga.

Sitaramayya, who was a Court Poet in king Sarfoji's Court, sang this raga for eight days continuously and earned the title 'Thodi Sitaramayya.'

Sanchara

dnṡṡnD — dnṡṙnṡ — ṡndpm—pdndnṡṙ — ṠṡnD—dnṡṙGṙṡn—dnṡṙġṁġṙṡ—ṡnDP—GmP—ndP—pmGrRS—sṇḌ—ḍṇsṇRS ||

Some famous Compositions

Ramayana Gita	Aarere	Dhruva	Ramamatya
Svarajati	Rave Himagiri	Adi	Syama Sastri
Varna	Eranapai	,,	Patnam Subramania Iyer
,,	kanakangi	Ata	Pallavi Gopala Iyer
Kriti	Koluvamaregada	Adi	Thyagaraja
,,	Kaddanavariki	,,	,,
,,	Dasarathe	,,	,,
,,	Chesinatella	,,	,,
,,	Ninnuvina	Rupaka	,,
,,	Emi jesite	Triputa	,,
,,	Kamalambike	Rupaka	Muthuswami Dikshitar
,,	Ninne Nammi	Chapu	Syama Sastri
,,	Sarasijnabha	Triputa	Swati Tirunal
Ashtapadi	Sancharadadara	Adi	Jayadeva
Pada	Thaye Yasoda		Uthukadu Venkatasubbayyar

2. Dhanyasi

A Janya raga, derived from the 8th Melakarta Hanuma Thodi.

Arohana : sgmpnṡ.

Avarohana : ṡndpmgrs

Besides Shadja and Panchama, this raga takes Suddha Rishabha, Sadharana Gandhara, Suddha Madhyama, Suddha Dhaivata and kaisiki Nishada.

Varja raga. r and d are absent in the ascent. Audava sampurna raga. Upanga raga. Gamaka varika rakti raga. 'nṡpnmp' is a rakti prayoga. 'pnṡDp' is a visesha prayoga. g and n are raga chaya svaras. P is a nyasa svara. Compositions

begin in s, g, m, p and n. This raga should be sung in the morning. Tristhayi raga. Can evoke bhaktirasa. A raga suitable for description.

Sancharas

GmP — gmpnDP — mgrs — GmpNṡDp — pnṡṙṠnDp — gmpnṠ—
ṡġṁġṙṠ—ṡnDp—gmpnṡndp—mg—pmgrsṇḍp̣—pṇS ||

Some famous Compositions

Tana Varna	Nenarunchi	Ata	Veena kuppayyar
Pada Varna	Emaguvaapada	Adi	Mysore Sadasiva Rao
kriti	Syamasundaranga	Rupaka	Thyagaraja
,,	Sangita Jnanamu	Adi	,,
,,	Ramabhirama	,,	,,
Kriti	Paradevata	Adi	Muthuswami Dikshitar
Navaratna malika	Meena Lochana	Chapu	Syama Sastri
Kriti	Paruvam Parkka	Rupaka	Anayya
,,	Kanaka Sabhapatikku	Adi	Gopalakrishna Bharatiyar
Tillana	Tim Tim Tom Tarata	,,	Pallavi Seshayyar
Mangalam	Jaya Mangala	Jhampa	Purandaradasa
Rama Natakam	Varna Manumalla	Adi	Arunachalakavi

3. Saveri

A Janya raga, derived from the 15th Melakarta Mayamalavagaula.

Arohana : srmpdṡ

Avarohane : ṡndpmgrs

Besides Shadja and Panchama, this raga takes Suddha Rishabha, Antara Gandhara, Suddha Madhyama, Suddha Dhaivata and kakali Nishada.

An audava sampurna raga, with g and n absent in the arohana. Gamaka varika rakti raga. r, m, d are raga chaya svaras. Can be sung always. But 9-12 in the morning and the night time will be suitable for singing this raga. mndmgrs and dmgrs are visesha prayogas. Upanga raga. In the prayogas, srgrs and pdndp, the antara gandhara and kakali nishada will sound a littleless and hence it is considered as a bhashanga raga according to Dikshitar Sampradaya. An ancient raga, seen in 'Sangita Samaya Sara', etc.

SrmpDpM — pdṠṡnD — pdṡṙġṙṀġṙṠṡnD — pdṡṙṙṠṡnD — pmpḋndpmgrS—nndmgrS—sṇṇḌpṃpḍsrS ||

Some famous Compositions

Gita	Janaka suta	Rupaka	
Varna	Sarasuda	Adi	Kothavasal Venkata-ramaier
Kriti	Ramabana	,,	Thyagaraja
,,	Daritapuleka	,,	,,
,,	Parasaktimanu	,,	,,
,,	Tulasi Jagajjanani	Rupaka	,,
,,	Sri Rajagopala	Adi	Muthuswami Dikshitar
,,	Durusuga	,,	Syama Sastri
,,	Sankari Samkuru	Adi (Tisram)	,,
,,	Etu Nammina	Adi	Patnam Subramania Iyer
Pada	Telisenura	Rupaka	Kshetrajna
,,	Ethanai Sonnalum	Adi	Subbarama Iyer.

4. Anandabhairavi

A Janya raga, derived from the 20th Melakarta Natabhairavi.

Arohana : s g r g m p d p ṡ

Avaryhana : ṡ n d p m g r s

Besides Shadja and Panchama, this raga takes Chatusruti Rishabha, Sadharana Gandhara, Suddha Madhyana, Suddha Dhaivata, Chatusruti Dhaivata and kaisiki Nishada.

A vakra raga with arohana alone vakra. Bhashanga raga. The anya svara, Chatusruti Dhaivata, is incorporated in the scale itself. The anya svara, Chatusruti Dhaivata, occurs in the prayogas ṡndnṡ, ṡndnp, pdndp. The svakiya svara, Suddha Dhaivata, occurs in the prayogas mdpm, pdpm, etc.

In some of the ancient compositions, we see the 'pnṠ' prayoga. In some compositions, Antara Gandhara and kakali Nishada also occur: Venkatamakhi considers this as an Upanga roga. But like Bhairavi, this also was an upanga raga and subsequently changed into a bhashanga raga.

Sadharana Gandhara, Suddha Madhyama and kaisiki Nishada are ragachaya svaras. Can be sung always. There is no sanchara below mandara sthayi Nishada.

Though, the anyasvara, Chatusruti Dhaivata occurs more often than the svakiya svara, Suddha Dhaivata, because of the past history of this raga, this is considered as a derivative of the 20th Melakarta Natabhairavi.

All sorts of compositions are seen in this raga. A raga suitable for singing slokas, padyas, viruthas, etc. This raga can be said to have originated from the ancient folk music-Syama Sastri was very fond of this raga.

Sanchara

gmPPpm — gmpmgrG—gmpPmgrS—sgrsṆ—smgr—gmPmgrS—
ṇsgrgM—gmpṠṡ—ṡnN—ṡṁġṙ—ġṁpṁġṙṡ—nṡġṙṠndp—pmpṙṠndp
pdndnpm—gmpmgrG—gmpmGrS ||

Some famous Compositions

Gita	Kamala sulochana	Adi	
,,	Pahi Sri Rama	Rupaka	Paidala Gurumurti Sastri
Svarajati	Rave Me maguva	Adi	Sobhanadri
Varna	Sami ni rammanave	Ata	Syama Sastri
Kriti	Amba Ni Saranamu	Adi	Ramaswami Dikshitar
,,	Manasa Guruguha	Rupaka	Muthuswami Dikshitar
,,	Thyagarajayoga	,,	,,
,,	Pahi Sri GiriraJa	,,	Syama Sastri
,,	C Jagadamba	Adi	,,
,,	Marivere	Chapu	,,
Kriti	Kanikaramuleka	Rupaka	Veena Kuppayyar
Pada	Manchi Dinamu	Triputa	Kshetrajna
,,	Madura Nagarilo	Adi	
Kirtana	Rama Rara	,,	Bhadrachala Ramadas
Divyanama Kirtana	Kshirasagara	Adi (Khandam)	Thyagaraja

5. Madhyamavati

A Janya raga, derived from the 22nd Melakarta Kharaharapriya.

Arohana : Srmpnṡ

Avarohana : ṡnpmrs

Besides Shadja and Panchama, this raga takes Chatusruti Rishabha, Suddha Madhyama and kaisiki Nishada.

Varja raga of the audava audava variety with g and n absent in the scale. r, m and n are ragachaya svaras. An ancient raga, Upanga raga. Tristhayi raga.

It has been the habit of our forefathers to sing this raga at the end of the concerts to ward off the evil effects caused by singing the wrong notes or singing the wrong raga at a wrong time. A minor raga, which does not give scope for an elaborate alapana. Noon time is best suited for singing this raga.

Sanchara

RmP̣mR — srmpnpmR — rmpnṠ — N — nṡṙṡnp—pnṡṘ – ṡṙṗṁ —
ṙṁpṁṙṁṙṡ—pnṠṙṡnṙṡnpm RS—sṇp̣ṇR—S ; ||

Some famous Compositions

Varna	Saraguna	Adi	Tiruvotriyur Thyagayyar
Kriti	Alagalella	Rupaka	Thyagaraja
,,	Vinayakuni	Adi	,,
,,	Nadupai	Jhampa	,,
,,	Dharma samvardhini	Rupaka	Muthuswami Dikshitar
,,	Palinchu kamakshi	Adi	Syama Sastri
,,	Vandan Vandan	Misra chapu	Arunachalakkavi

6. Kamboji

A Janya raga, derived from the 28th Melakarta Harikambhoji,

Arohana :- s r g m p d ṡ

Avarohana :. ṡ n d p m g r s.

Besides Shadja and Panchama, this raga takes Chatusruti Rishabha, Antara Gandhara, Suddha Madhyama, Chatusruti Dhaivata, Kaisiki Nishada and Kakali Nishada.

Varja raga of the Shadava Sampurna type with n absent in the ascent.

Ekanyasvara bhashanga raga. The anyasvara, Kakali Nishada, occurs in the phrases ṡnpdṡ sṇpds. m, d and two nishadas are ragachaya svaras. Sarva svara gamaka varika rakti raga. ṡṙġṡ ṙṁġṡ, and ḋġṙṡ are raga ranchaka prayogas. P,dmg is a visesha prayoga. mgs, pdm, mgpdṡ and ṡṙṁġM are visesha ranchaka prayogas. g,m,p and d are nyasa svaras. Compositions begin in s, g, m and p. Can be sung always. A major rakti raga giving full scope for an elaborate alapana. Tristhayi raga. An ancient raga. All sorts of compositions are seen in this raga. A raga suitable for singing slokas, padyas and viruthas. This raga is found in Operas and Dance dramas. This raga is mentioned in Sangita Ratnakara, chaturdandi Prakasika, Sangita Samaya Sara, etc. An auspicious raga. This is called 'Pan Takkesi' in Tamil Music.

Sanchara

m g p D ṡ—ṡndpD—pdṡ—pdṡṙġṁġ—ṙġṁġṙṡ—ḋṡṙġṁG—pd ṡṙġṁġṙ ṠṡnD—p d r ṡ n d p—p d p m g R—s r g m p d ṡ—m p d p m g R—s r g m p d m p—g m r g s r—s ṇpḌS ||

Some Famous Compositions

Gita	Bhuvanatraya	Dhruva	Paidala Gurumurti Sastri
,,	Mandaradarare	Adi	—
Varna	Taruni Ninnu	,,	Fiddle Ponnusamy
,,	Sarasijanabha.	Ata.	Vadivelu.
,,	Kamalakshi.	Jhampa.	Kunrakkudi Krishnaier
Pada Varna	Pankajakshi	Adi.	Ramaswamy Sivan
Kriti	O. Rangasayi	,,	Thyagaraja
,,	Evarimata	,,	,,
,,	Ma Janaki	,,	,,
,,	Sri Raghuvaraprameya	,,	,,
,,	Maragatavallim	,,	Muthuswami Dikshitar
,,	Sri Subrahmanyaya	Rupaka	,,
,,	Kasi Visweswara	Ata	,,

Kalahastisa Pancharatham kriti	Koniyadina Napai	Adi	Veena Kuppayyar
,,	Nadamadi Tirinda	Jhampa	Papavinasa Mudaliar
,,	Tiruvadi Saranam	Adi	Gopalakrishna Baratiyar
,,	Kanakkan kodi	,,	Papanasam Sivan
Pada	yalane vanipai	Triputa	Kshetrajna
Javali	Emi Mayamu	Rupaka	Pattabhiramayya

7. Khamas

A Janya raga, derived from the 28th Melakarta Hari kambhoji.

Arohana : s m g m p d n ṡ

Avarohana : ṡ n d p m g r s

Besides Shadja and Panchama. this raga takes Chatusruti Rishabha, Antara Gandhara, Suddha Madhyama, Chatusruti Dhaivata, Kaisiki Nishada and kakali Nishada

Varja raga of the Shadava Sampurna Variety with r absent in the ascent. Vakra raga with eka svara vakra arohana. Bhashanga raga. The anya svara kakali Nisada occurs in the prayoga 'ṡnṠ'. In Thyagaraja's kritis, we see this raga as an upanga raga taking kaisiki Nishada. m, d and n are ragachaya svaras. m is a nyasvara. Dhatu prayogas like ṡṁġṁṙġṡ, pṡnsdnpd, mndnp, etc. are very attractive. sgM, mg Sand pdM are visesha sancharas. Can be sung at all times. A desya raga which is very melodious to hear. Can evoke Sringara rasa. The sanchara below the mandarasthayi nishada is rare. Can be found in Operas and Dance dramas. A raga suitable for singing slokas, padyas and viruthas. The tune 'Pancha Chamaram is in this raga. The names Khamasu, kamasi are seen in ancient worts.

Sanchara

smgM—ndnpdNṡ—ṡnndp—pdN—dnṡ—ṡṁġṙṡ—ṡndp—gmp dN—dpm—mgmnD—ndpmp—ppmgM—mgrgrgs ||

Some famous Compositions

Svarajati	Sambasivayanave	Adi	Chinni Krishnadasa
Kriti	Sujanajivana	Rupaka	Thyagaraja
,,	Sitapate	Adi	,,
,,	Sarasadala nayana	Jhampa	Muthuswami Dikshitar
,,	Sarasa Sama mukha	Adi	Swati Tirunal
,,	Brochevarevarura	,,	Mysore Vasudevachar
,,	Iha param tarum	Rupaka	Nilakanda Sivan
,,	Idatu padam Tukki	Adi	Papanasam Sivan
,,	Shadanana	,,	Panchapakesa Sastri
Kirtanai	Teruvil Varano	Rupaka	Muthu Thandavar
Jhavali	Apudu Manasu	,,	Patnam Subramania-Iyer
,,	Marulu Konnadira	Adi	Ramnad Srinivasa Iyengar
,,	Mathata Barateno	Chapu	Naraharachar

8. Kedara

A Janya raga, derived from the 29th Melakarta Dhira Sankarabharana

Arohana :- s m g m p n ṡ

Avarohana :- ṡ n p m g r s.

Besides Shadja and Panchama, this raga takes Chatusruti Rishabha, Antara Gandhara, Suddha Madhyama and kakali Nishada.

Varja raga of the audava shadava variety with r and d varja in the arohana and d varja in the avarohana. Eka svara vakra

raga with arohana alone vakra. A ghana raga belonging to the Dvitiya Ghana Panchaka group. Upanga raga. Gamaka varika raga: m and n are raga chaya svaras. r is the nyasa svara. The prayogas like sgmpṡṡnp, srrGs and Pnmg give lustre to this raga. Though it could be sung always, the morning time is best suited for singing this raga. A raga suitable for singing Vandana, Dhyana, Nandi and Mangala slokas. This raga is suitable for singing in the beginning of a Concert, Opera or Kalakshepam, for, a musical atmosphere can easily be created. A minor raga which does not give much scope for an elaborate alapana. A raga, which shines by the madhyamkala prayogas. This raga can be sung in the midst of a ragamalika. A tristhayi raga. Compositions begin in s, g, p and n.

Sanchara

P̣ṆS—p̣ṇṇS—mggrrs—smgmpn—gmpnṡ — ṡ—ṡṁġṙṡ—np — gmpnp, mmgg rR,s—srrGs—sṇp—P̣ṆS ||

Some famous Compositions

Kriti	Rama Nipai	Adi	Thyagaraja
,,	Marache Vadana	,,	,,
,,	Ananda Natana-Prakasam	Misra	Muthuswami Dikshitar
,,	Bhajana Sayave	Rupaka	Patnam Subramania-Iyer
,,	Paluke Bangara	Chapu	Bhadrachala Ramadas
,,	Anjadiru Nenjame	,,	Gopalakrishna-Bharati
Nandanar Charitram	Ellorum Varungal	Adi	,,

9. Suddha Saveri

A Janya raga, derived from the 29th Melakarta Dhira Sankarabharana

Arohana :- s r m p d ṡ

Avarohana :- ṡ d p m r s

Besides Shadja and Panchama, this raga takes Chatusruti Rishabha, Suddha Madhyama, Chatusruti Dhaivata

A raga, having symmetrical tetrachords. Varja raga of the audava variety with g and n varja. Upanga raga. r and d are jeeva svaras and also nyasa svaras. Sarva svara gamaka varika rakti raga. Jhanta prayogas like rrmmppdd, mmppdd,ṡṡ, ddṡṡṙṙṁṁ and dhatu prayogas like dṙṡdp, mdpmRs, etc. add beauty to this raga. All sorts of compositions are seen in this raga. The suitable time for singing this raga is the second jama (9-12 A.M). Compositions begin in s, r and d. A minor raga which does not allow scope for an elaborate alapana. Tristhayi raga.

This raga is known as 'DURGA' in Hindustani Music. In Dikshitar Sampradaya, this is called 'DEVAKRIYA'. This raga is also found in China, South East Asia, Java and nearby islands.

Sanchara

ṠDP—mpmR—srmpD — rmpDdp— mpdṡ—ddṡṡṙṙ—ṡṙṀ — dṡṘ—pdṡ—ddpmrsR — rmpdṡ — ṙṁṙṁṙṡd — dṡṙṡdp—pdṙṡdp — mdpmRs—rmpmrs—ḍḍp—ḍḍrḍs—PḌP— MPḌS ; ||

Some famous Compositions

Gita	Analekara	Triputa	—
Krita	Kalaharana	Rupaka	Thyagarja
,,	Darini Telusukonti	Adi	,,
,,	Sri Guruguha	Rupaka	Muthuswami Dikshitar
,,	Samaja Varada	,,	Ramnad Srinivasa Iyengar
,,	Ennathukkudavi	Adi	Anayya

10. Arabhi

A Janya raga, derived from the 29th Melakarta Dhira Sankarabharana.

Arohana :- s r m p d ṡ

Avarohana :- ṡ n d p m g r s

Besides Shadja and Panchama, this raga takes Chatusruti Rishabha, Antara Gandhara, Suddha Madhyama, Chatusruti Dhaivata and Kakali Nishada.

Varja raga of the audava sampurna variety with g and n absent in the arohana. Upanga raga. Gamaka varika raga. r and p are nyasa svaras. r and d are kampita svaras. Janta prayogas like ppddṡṡ, ddṡṡṙṙ and dhatu prayogas like rpmgr, dṙṡnd are attractive, n and g are durbala svaras, i.e., these svaras should be sung only lightly in sancharas like pdṡnd and mgrsr. Can be sung at all times. All types of compositions are seen in this raga. An auspicious raga. A raga which shines through madhyamakala sancharas. This raga is called 'Pan Pazham Thakka in Tamil Music. Compositions begin in r, p and d.

Sanchara

rmpD—dpmgR—srmpdpmgR—mpdṡ—dṙṡnD—ddṡṡṙṙṡnD—ṡṙṁġṙṡnD—ddṘṙ—ddppmgr—srmgr — sṇḌ—ḍḍRS—sṇḌ—ḍsR—srM—rmpDpmgR—sṇḌḍRḌS ; ||

Some fomous Compositions

Gita	Re re Sri Ramachandra	Triputa	—
Varna	Sarasijamukhi	Adi	Pallavi Dorasamy Iyer
Pancharatna	Sadinchane	,,	Thyagaraja
Kriti	Salagalla	,,	,,
,,	Jutamurare	Rupaka	,,
,,	Nadasudarasam	,,	,,
,,	Sri Saraswati	,,	Muthuswamy Dikshitar
,,	Pahi Parvata	Adi	Swati Tirunal

11. Bilahari

A Janya raga, derived from the 29th Melakarta Dhira Sankarabharana

Arohana ;- s r g p d ṡ

Avarohana :- ṡ n d p m g r s

Besides Shadja and Panchama, this raga takes Chatusruti Rishabha, Antara Gandhara, Suddha Madhyama, Chatusruti Dhaivata, Kaisiki Nishada, Kakali Nishada.

A varja raga of the audava sampurna type with m and n absent. A bhashanga raga with Kaisiki Nishada as a foreign note. The anya svara occurs only in the phrases pdndp, pdnp, pndp. A gamaka varika raktiraga. Morning time is best suited for singing this raga. A raga capable of evoking veera rasa. This raga can create courage, happiness and joy. People who are always immersed in grief, can get rid off their sorrow on hearing this raga often. A raga seen in Operas. Tristhayi raga. r, d and n are jeeva svaras. r and p are nyasa svaras. Jhanta prayogas like ssrrgg. rrggpp and dhatu prayogas like dġṙṡndp, pṙṡ, rgdp, etc. add beauty to this raga. ṡnP is a visesha sanchara

Sanchara

srggp — pdppmgR— gpdṠ—ṡnD — dṙṡndp — pdṡṙġpṁġṙ — ṡṙġpṁġṙ—ṡndp—pdnpdmg—rgdpmgr—srgpmgR—sṇp̣ḍ S; ||

Some famous Compositions

Jatisvara	S,rGp	Adi	—
Varna	Inta Chauka	,,	Veena Kuppier
,,	Nenarunchi	Ata	Sonti Venkatasubbayya
Kriti	Najivadhara	Adi	Thyagaraja
,,	Dorukuna	,,	,,
,,	Kanukontini	,,	,,
,,	Toli Janmamuna	Jhampa	,,
,,	Inta kannananda	Rupaka	,,

Kriti	Sri Balasubramania	Chapu	Muthuswami Dikshitar
,,	Paritanamichite	Jhampa	Patnam Subramania Iyer
,,	Sarasadalanayana	Rupaka	Tiruvotriyur Thyagayyar
,,	Mal Maruganai	Adi	Ramaswami Sivan
Rama Natakam	Ezhundale	Chapu	Arunachalakkavi
,,	Manninil arasar	,,	,,
Tharangam	Poraya mama	Adi	Narayana Tirtha
Javali	Pari Povalera	Rupaka	Pattabhiramayya

12. Pantuvarali

51st Melakarta. This is the same raga Kamavardhani. Third (Go) raga in the 9th (Brahma) Chakra. (Brahma-Go).

Arohana : s r g m p d n ṡ

Avarohana : ṡ n d p m g r s.

Besides Shadja and Panchama, this raga takes Suddha Rishabha, Antara Gandhara, Prati Madhyama, Suddha Dhaivata and kakali Nishada.

Sampurna raga with all the svaras as ragachaya svaras. Sarva svara gamaka varika rakti raga. One of the famous Prati Madhyama ragas. A raga, which is useful for description. Can evoke karuna raga. It is rare to see sancharas beyond tara sthayi antara gandhara and mandara sthayi kakali nishada. This raga, if sung in the beginning of a concert, can create musical atmosphere. Compositions begin in s, p and n. Raga exposition can be woven round Panchama. This raga is known as "Ramakriya" in the Dikshitar sampradaya. This is the same raga "Pan Sadari" of the ancient Tamil Music. Can be sung at all times.

Sanchara

srG — grgmpm—pdpm — PmpdPdm — pdnṠndpmgr—gmpdnṠ—
dnṡṙ ṡnD—ġṙṡn dpM—gmpdnṡṙṡndpm—gmpdpmGr—sṇḍṇsRs; ||

Some famous Compositions

Varna	Sami Ninne	Adi	Shatkala Narasayya
Kovur	Sambho	Rupaka	Thyagaraja
Pancharatna	Mahadeva		
Kriti	Ninne Nera	,,	,,
,,	Appa Rama bhakti	,,	,,
,,	Vadera Daivamu	Adi	,,
,,	Raghuvara	,,	,,
,,	Siva Siva Sivayana	,,	,,
Nauka Charitram	Chudare	Chapu	,,
Kriti	Ramanatham	Rupaka	Muthuswami Dikshitar
,,	Ennaganu	,,	Bhadrachala Ramadasa
,,	Nin arul	,,	Papanasam Sivan
Pada	Vaddante	,,	Kshetrajna
,,	Niddiraiyil	Adi	Ghanam krishna Iyer
Ashtapadi	Chandana Charchita	,,	Jayadeva

13. Purva Kalyani

A Janya raga, derived from the 53rd Melakarta Gamanasrama.

Arohana : s r g m p d p ṡ

Avarohana : ṡ n d p m g r s

Besides Shadja and Panchama, this raga takes Suddha Rishabha Antara Gandhara, Prati Madhyama, Chatusruti Dhaivata and kakali Nishada.

Upanga raga. Vakra shadava sampurna raga with Eka svara vakra arohana. Varja raga with n absent in the arohana. Gamaka varika rakti raga. Evening is best suited for singing this raga. g, m, d and n are raga chaya svaras. Panchama varja prayogas are attractive. ṡDpmgr is a visesha sanchara. This raga is known as "Gamakatriya" in the Dikshitar Sampradaya.

Sanchara

srgmPm—gmggrrS—sṇsrgrG—mgr—gmdmgrS—gmPmdpṡṅṘṠ—ṡṅṡṙĠ ṗṁġġṙṙṠ — Ṡṡndpm — gmpdpmgr — dmgr — pmgrrS — sṇḍp̣sṇrS ; ||

Some famous Compositions

Varna	Ninnu Kori	Ata	
Kriti	Paripurna Kama	Rupaka	Thyagaraja
,,	Paraloka	Adi	,,
,,	Minakshi Me	,,	Muthuswami Dikshitar
,,	Ninnu vina gamari	Misra	Syama Sastri
,,	Parama Pavana	Adi	Ramnad Srinivasa Iyengar
,,	O Rama Ninamam	,,	Bhadrachala Ramadas
Nandanar Charitra	Satre Vilagiyirum	Rupaka	Gopalakrishna Bharati
Javali	Nimatalema-yanura	Adi	Pattabhiramayya

14. Kalyani

65th Melakarta. Fourth (Ma) raga in the 11th (Rudhra) chakra (Rudra-Ma) To fit in the katapayadi formula, the prefix 'Mecha' has been added to this raga.

Arohana : srgmpdnṡ

Avarohana : ṡndpmgrs

Besides Shadja and Panchama, this raga takes Chatusruti Rishabha, Antara Gandhara, Prati Madhyama, Chatusruti Dhaivata and Kakali Nishada.

Sampurna raga with all the svaras sharp. Sarvasvara gamaka Varika rakti raga. A major raga which gives scope for an elaborate alapana. Though it can be sung at all times, evening time is best suited, since all the svaras are tivra. A popular pratimadhyama melakarta, having a number of janya ragas. All types of compositions are seen in this raga. Jhanta prayogas like rrggmm, ggmmdd, mmddnnṙṙ and dhatu prayogas like nġṙnd, gndmgr are ranjaka prayogas. Shadja, Panchama Varja prayogas like ggddnnṙṙ, ḍṇrgmdnṙndmgrṇḌ add beauty to this raga. Spurita and Tripucha gamakas embellish this raga. A raga suitable for singing slokas, Viruthas and Padyas.

Sancharas

grG—grgmP—pdndNdpM—grgmpdnṡ—ṡndnd—dġṙṡnd—ṙndpm—gmpdnṡṙĠṙ—ṡṙġṁPĠṙ—ṡṙġṙṡn—ddpmGr—ṇrgmdnṙ—ġṙndmgr—gmgnDpm—ggmmddndpm—Gr—gdpmGr—sṇḍṇ sRS ; ||

Some famous Compositions

Gita	Kamalajadala	Triputa	——
Varnra	Vanajakshiro	Adi	——
,,	Vanajakshi	Ata	Pallavi Gopalayyar
Kriti	Nidhi Chala	Chapu	Thyagaraja
,,	Nammi Vachina	Rupaka	,,
,,	Sive Pahimam	Adi	,,
,,	Etavunnara	,,	,,
,,	Amma Ravamma	Jhampa	,,

Tiruvotriyur Pancharathnam	Sundarinidivya	Adi	,,
Prahlada Bhakti-Vijayam	Vasudevayani	,,	,,
Navvaranam	Kamalambam	,,	Muthuswami Dikshitar
Kriti	Sivakamewarim	,,	,,
,,	Bhajare	Chapu	,,
,,	Biranavaralichi	Rupaka	Syama Sastri
,,	Himadrisute	,,	,,
Kriti	Ninnuvina	Adi	Subbaraya Sastri
,,	Nidu Charana	,,	Pallavi Gopalayyar
,,	Nijadasavarada	,,	Patnam Subramania-Iyer
Padam	Parengum Partalum	,,	Ghanam Krishna Iyer
,,	Ethai Kandu	Rupaka	Subbaramier
Javali	Entati Kuluke	,,	Pattabhiramayya

IV CHAPTER

MUSICAL COMPOSITIONS

1. Varna

Varnas are Compositions full of raga bhava. In Varna, we can find raga ranjaka prayogas, visesha sancharas and rakti prayogas. Varna is the final variety of compositions belonging to the abhyasa gana group and the first of the sabha gana group.

Varnas are to be mastered by the vocalists and instrumentalists. By practising the Varna, one attains the knowledge of singing the compositions with grace and fluency and is able to sing with raga and tala bavas. A vocalist, by practising the Varna, can get melodious voice and an instrumentalist can get clarity and elegance by playing the Varna. The ethugada

svaras are helpful in singing the Kalpana svaras. The sahitya aksharas are few in Varna. The sahitya will either be devotional or romantic or about the patrons of music or about the lakshana of a Varna.

The Charana of a Varna is also known as Ethugada Pallavi, Chitta Pallavi or Upa Pallavi. Sometimes, there may be two Upa Pallavis also.

Varnas are of two kinds such as Tana Varna and Pada Varna. Tana Varna is taught after the Gita, Jatiswara and Svarajati. This is sung in the beginning of a concert to create musical atmosphere.

2. Tana Varna

Tana Varna has got sections like Pallavi, Anupallavi, Chittasvara, Charana and Ethugada svaras. In Tana Varna, only Pallavi, Anupallavi and Charana have got sahitya. This composition is an example for a composition having sahitya for some sections and some sections sung as solfaggio.

The important characteristic of a Tana Varna is the unequal distribution of the sahitya. Since this Composition shines because of the Tanajati pattern of music, this is called Tana Varna.

Tana Varnas are composed in Adi, Ata, Jhampa or Khanda Triputa. Tana Varnas can be sung in three degrees of speed. This is a concert Composition.

There are ragamalika Varnas also. In this type, the sections Pallavi, Anupallavi, etc. are in different ragas. (Ex) Navaragamalika Varna.

Composers of Tana Varnas include Pachimiriam Adiappiah, Sonti Venkatasubbiah, Syama Sastri, Veena Kuppier, Pallavi Gopalayyar, Swati Tirunal, Patnam Subramania Iyer, Tiruvotriyur Thyagayyar, Ramnad Srinivasa Iyengar etc.

3, Pada Varna

Pada Varnas are composed for the dance concerts. In Pada Varna, all the angas, Pallavi, Anupallavi, etc. have sahitya;

Sometimes, there may be more than one charana. Pada Varna is also known as Chauka Varna and "Ata Varna". In Pada Varna, the sahitya letters will be numerous. The sahitya will be romantic. There are Pada Varnas with jatis. They are called Padajati Varnas.

Some Composers of Pada Varnas are: Ramaswamy Dikshitar, Vadivelu, Pallavi Seshayyar, Swati Tirunal, Mysore Sadasiva Rao, Kunrakkudi Krishna Iyer, etc.

4. Kriti

The first and foremost of all the musical compositions is the Kriti. It is the best of the Sabha gana compositions. For the past over 200 years, each composer has composed Kriti. Through Kriti, the composer is able to express his idea clearly. In the modern concerts, Kriti occupies most of the time.

The Sahitya of a Kriti may be devotional or about the greatness of music or on any social theme. The sahitya letters are only very few, so that there is much scope for niraval. The Kriti may be in rare ragas and rare talas also. The grahas also may be atita, anagatha or sama.

The sections of a Kriti comprises of Pallavi, Anupallavi and Charana. Besides these common angas, we can see the decorative angas like Gamaka, Chittasvara, svara sahitya, madhyamakala sahitya, Cholkattu svara, sangati and svarakshara. In the decortive angas, there are two kinds, one belonging to Dhatu and the other belonging to Matu. There are decorative angas like yati, prasa, etc. Sangati is an essential anga of a Kriti.

There are manipravala Kritis. Muthuswami Dikshitar's "Venkatachalapate" in Kapi raga is a good example for this.

Group Kritis are a group of Kritis having a common central theme. Some of the group Kritis are :- Thyagaraja's Ghana raga Pancharatna, Kovur Pancharatna, Tiruvotriyur Pancharatna, Narada Pancharatna, Sriranga Pancharatna, Muthuswami Dikshitar's Kamalamba Navavarana, Abhayamba Navavarana, Siva Navavarana, Panchalingasthala Kritis, Navagraha Kritis, Navaratnamalika of Syama Sastri, Veena Kuppier's Kalahastisa Pancharatna and Venkatesa Tancharatna.

5. Kirtana

Kirtana belongs to the group of Vaideeka gana compositions. The sahitya of the Kirtana will be devotional. The sahitya is more important than the musical portion.

The essential parts of a kirtana are Pallavi, and Charanas. Compared to the kriti, the sahitya letters are greater in number in this. The number of charanas are also more, but these Charanas will be of the same dhatu. Anupallavi may or may not be present. There will not be any difficult sangatis or sancharas in a kirtana. The ragas and talas also will be familiar. This composition is full of bhakti rasa.

There are Group kirtanas also like Group kritis. Some of them are : Thyagaraja's Divyanama Kirtanas, Utsava Sampradaya Kirtanas, Samkshepa Ramayana Kirtanas, Sataraga ratnamalika, Swati Tirunal's Navaratri Kirtanas, etc.

6. Javali

This composition is entirely based on romance. The love expressed in this will not be devotional, but erotic. The majestic and the quick tempo is the attractive quality of this composition. The music will be in quick tempo. Javalis will be in quick tempo. Javalis will be in common ragas and talas. Sometimes, these will be in desya ragas like Pharaz, Kapi, Behag, Hamir kalyani, Jenjuti, Sindhu Bhairavi, etc. The sahitya of the Javali may be as if sung by Nayaka, Nayaki and Sakhi. Nayaka-Nayaki bhava is treated most erotically in Javalis.

Javali seems to have come into vogue from the 19th century. This word 'Javali' is considered to have sprung up from the Kannada word 'Javadi'. Unlike Pada, the music is not given much importance. Some Javalis may have Sangatis. Javalis are in Kannada and Telugu. This is more or less similar to the 'Kazal' in Hindustani Music.

The sections of Javalis are Pallavi, Anupallavi and Charana. Sometimes, the piece may begin from Anupallavi in order to bring out the correct meaning. Occasionally, Anupallavi is

dispensed with. The characters present in the Javalis may not be so respectful as in the Padas.

Dharmapuri Seshayya, Pattabhiramayya, Patnam Subramania Iyer, Ramnad Srinivasa Iyengar, Swati Tirunal, Tirupati Narayanasami, etc. are some of the composers of well-known Javalis.

7. Ragamalika

This is an attractive composition. There are Ragamalika Varnas, Ragamalika Jatisvaras, Ragamalika Kirtanas, etc. In Manodharma Sangita, at the end of singing the Pallavi, the Kalpana svaras are sung in a Ragamalika pattern. Slokas, Padyas, Viruthas, etc. are also sung in a Ragamalika.

The word 'Ragamalika' means a garland of ragas. This composition has got Pallavi, Anupallavi and Charana. There may be more than one Charana, but they will be of the same size. In some Ragamalikas, there will not be an anupallavi. All the sections will be in different ragas. The names of the ragas, in which they are composed, will be interspersed in the sahitya.

At the end of each section, there will be Chittasvaras in that raga and there will be a small piece of svara in the Pallavi raga after this, so that the ragas can be changed easily without any confusion. This is similar to the 'Coda' of the Western Music. At the end of the composition one avartha or ½ avartha Chittasvaras of all the ragas are composed in the reverse order. This is like a crown to this composition.

The sahitya of a Ragamalika may be devotional or romantic or social. There must be at least four ragas in a Ragamalika. There are Ragamalikas like Pakshamalika, Nakshatramalika having 15 and 27 ragas respectively.

This is a concert music composition. There are Ragamalikas without Chittasvaras and without raga names. In ancient days, this composition was called 'Raga Kadambakam'.

Examples for Ragamalikas: 'Nitya Kalyani' composed by Sitaramiah, Swati Tirunal's 'Pannagendra Sayana' and 72 Melakarta Ragamalika of Maha Vaidyanatha Iyer.

Composers of Ragamalika include Chinni Krishnadas, Ramaswami Dikshitar, Tarangambadi Panchanada Iyer, etc.

DECORATIVE ANGAS FIGURING IN COMPOSITIONS

Kriti is the finest flower of all the musical compositions. This occupies most of the time in the present day concerts: The angas of a kriti consist of Pallavi, Anupallavi and Charana. Besides these common sections, the kriti is decorated with many more musical ornaments such as Sangati, Chittasvara, Solkattu svara, Madhyamakala Sahitya and Svara Sahitya.

Sangati

To give more emphasis to the theme and to increase the melodic effect, a particular portion of a song is being repeated a number of times. This repitition is called the Sangati. There are Sahitya bhava sangatis and sangatis relating to the musical portion.

Chittasvara

A svara piece consisting of two or four avarthas is sung after the anupallavi and Charana in the same raga as the composition. This adds to the beauty of the Kriti and exhibits the musical knowledge of the Composer. Since the svara passage is already composed, it is called Chittas-vara. Chittasvara may be in the same speed as the Kriti or in the second degree. The Chittasvara in the Kathana Kuthuhala raga Kriti "Raghuvamsa Sudhambudi" of Patnam Subramania Iyer and the Chittasvara in the Nilambari Kriti. Sringara lahari of Lingaraj are very attractive.

Solkattusvara

Sometimes, in the midst of the Chittasvara, jatis like takita, takatimi, etc. occur. This is called Solkattu svara. Muthuswami Dikshitar's Kriti "Sri Maha Ganapatim" in Gaula raga contains beautiful Solkattusvara;

Madhyama Kala Sahitya

In Muthuswami Dikshitar's Kritis, we find this beautiful anga. The sahitya is sung in the second degree of speed. This helps to relieve the listener of the monotony of having the

sahitya in the slow tempo, since Dikshitar's Kritis are too long and very slow in tempo.

Svara Sahitya

In some Kritis, the Chittasvara is also supplied with the sahitya. The svara is sung after the anupallavi and the sahitya is sung after the charana. Subbaroya Sastri's Kriti "Janani Ninnuvina in Ritigaula is a very good example for having the svara sahitya;

V CHAPTER

MUSICAL INSTRUMENTS AND THEIR CIASSIFICATIONS

India is one of the few countries, whioh present a vast variety of musical instruments. She can boast of possessing nearly over 500 musical instruments, each with a different name, shape, technique of play, construction and sound. It can be said that India is the creator of the musical instrnments, which can produce only melodic music.

These instruments, though they are numerous can produce only [melodic system of music. The Indian Music, which is based solely on melodic type, has its main feature in that of Gamaka or deflection. Since the key board type of instruments can produce only notes of fixed pitch, these did not develop in India, where melodic music has influenced the minds of the people.

Musical instruments trace their origin from the Vedic period. Jyakara was the maker of Jya, the ancient harp. When the ragas became the essential part of Indian classical music, the instruments like yazh and Swaramandala, which cannot produce gamakas by deflection of strings, were replaced by the fretted Veena, which had facilities for stopping the strings to be played and for playing the gamakas by the deflection of the strings. In addition, the fretted Veena had drone — cum — tala strings.

Musical instruments are classified generally into : 1. Stringed. 2. Wind and. 3. Percussion Instruments. The

other names used for specifying these instruments are : Chordophones, Aerophones, Membranophones and Autophones in English and Tata Vadyas, Sushira Vadyas, Avanaddha Vadyas and Ghana Vadyas in Sanskrit and Narambukkaruvi, Tulaikkaruvi, Tol Karuvi and Kanjakkaruvi in Tamil.

Stringed instruments are of three kinds. a) The plucked instruments, where the strings are struck either by a plectrum or by the fingers and played. (Ex) Veena, Gotu Vadyam, Sitar Guitar, Tambura, Ektar, etc. b) The bowed instruments, where the bows are used to perform by friction. (Ex) Violin, Sarangi, Dilruba, etc. Ravanastram, the earliest bowed instrument had its origin in India, c) Those which are played by striking with a hammer or with a pair of sticks either directly or mechanically. (Ex) Swaramandala, Gettu Vadyam, Qanum, etc.

Of these bowed and plucked instruments, some are played on open strings and the rest are stopped and played.

The bowed and plucked instruments admit of two varieties. a) Those with plain fingerboard (Ex) Violin and b) those with finger board with frets. (Ex) Veena and the second one again admits two types (i) Those with movable frets (Ex) Sitar and (ii) Those with immovable frets (Ex) Veena. In this, (i) admits two types (i) Those with movable metal frets (Ex) Sitar and (2) Those with movable gut frets (Ex) Sarangi.

The plucked instruments may again be classified into a) Those wherein the left hand fingers are in direct contact with the playing strings (Ex) Sitar (b) The instruments wherein the finger tips are in contact with the playing strings (Ex) Veena; (c) The instruments wherein the finger nails are in contact with the playing strings (Ex) Sarangi and (d) The instruments wherein the playing strings are contacted through an intervening object. (Ex) Gotu Vadyam.

The Piano and the Bulbul Tara are examples for instruments provided with a key board.

Wind instruments are of two kinds. 1. Those wherein the wind is supplied by some mechanical contrivance and 2. those that are mouth—blown. The mouth—blown instruments are again classified into two groups. Those which are blown

through vibrating reeds or tongues or mouth pieces and those wherein the wind is blown across orifices in the wall of the instruments. Gawrikalam, Bhuri and Conch are examples of musical instruments without finger holes, wherein the mouth is in direct contact with the orifices through which the air is blown. Nadaswaram, Flute, Mukha Vina and Magudi are instances of musical pipes with finger holes and mouth pieces. Magudi, the Snake Charmer's instrument is a compound wind instrument provided with a Tune Pipe (Svara Nadi) and a Drone Pipe (Sruti Nadi).

Usually, the percussion instruments are used as time—keeping instruments. Some of them are used for publicity purposes. Nagara and Bheri are used in times of war. Tamukku and Parai are used for publicity purposes.

The percussion instruments are of two kinds. (1) Those which are covered by skins of sheep, buffalo and other animals and (2) Those that are metal or wood. The first type is called Avanaddha Vadhyas or Tol Karuvigal and the second type is called Ghana Vadyas or Kanjakkaruvigal.

In the Avanaddha Vadyas, the skin may be stretched over the circular frame of the instruments or over a hollow body enclosing air inside or the skin may be stretched over the two faces of a hollow shell open at both ends.

Drums may be classified into five groups. (1) Those that are played by hands. (Ex) Mridangam. (2) Those that are played by sticks. (Ex) Damarum (3) Those that are played by hand on one side and by stick on the other side (Ex) Tavil. (4) Those that are striked on one side and stroked on the other side (Ex) Urumi and (5) Those that are self—struck. (Ex) Damaru and Budubudukke.

Drums may be classified according to the number of faces—Those that have one face, those with two faces and drums with five faces, etc. Tamukku, Mridangam and Panchamnkha Vadyam are examples for the above kinds respectively.

Drums may further be classified as those with plain faces and those with complex faces. Udukkai and Panchamukha Vadyam belong to the first type and Mridangam, Suddha

Maddalam and Tabla Tarang belong to the second type, wherein concentric circles of skins are provided.

There are many types of cymbals made up of both wood and metal. Chipla, Kartal, and wooden castanets are examples for the first type and cymbals, Brahmatalam, Semakkalam and Talam are examples for the second.

Percussion instruments may be classified into two kinds 1. Those which can be played as cross—rhythmical accompaniments in the concerts (Ex) Mridangam and those which cannot be used in this way. (Ex) Gongs.

Tala Vadyas can be classified into (1) Pradhana Tala Vadyas and (2) Upa Tala Vadyas. Mridangam, Tavil and Tabla are examples for the first variety and Kanjira, Ghatam, Dolak and Conch are examples for the second variety. We can classify the Tala Vadyas by saying whether they are tunable or non-tunable. Mridangam and Tabla are examples for the first type and Ghatam and Jalra are examples for the second type.

POLYPHONOUS AND MONOPHONOUS INSTRUMENTS

Musical instruments can be classified according to the sounds they produce. (1) Instruments that can give only one svara at a time. (Ex) Tambura and (2) Instruments that can give two or more number of svaras at a time. (Ex) Veena. The former is known as Monophonous and the latter as Polyphonous.

VARIETIES OF DRONES

Sruti is as important to the Indian Music as a mother to her child. This sruti can be provided by various instruments of the stringed and wind type. Some of the instruments that provide drone are : Tambura, Sruti Box, Harmonium, Ottu, etc.

Tambura is a stringed instrument. In Sruti Box, the sruti is got by the help of bellows. In Harmonium, The sruti is obtained by pressing the white and black keys and operating the bellows. In Ottu, wind is supplied through a mouthpiece called Tanukku. There are electronic Tamburas and Sruti Boxes also, which work through electricity.

Tambura

Tambura is the best of all the Sruti Vadyas. In appearance, this will be like a Veena without frets, Yali and Suraikkai. In some Tamburas, gourd is used instead of jackwood. There are small holes on the kudam as in the Veena. There is a short wooden bridge in the middle of the kudam. There are four biradas (wooden pegs) to alter the sruti, (two above, one each on two sides, altogether four) at the end of the Dandi. There are four strings fastened to these biradas. Of these three will be of steel and one of brass. Between the strings and the bridge, a silk or woolen thread will be kept to bring out sweet Nada. This thread is called 'JIVALI'. The four strings running on the bridge of the Tambura is fastened at the end of the kudam with the aid of a semicircular metal piece, which is called 'Nagapasam'. In between the bridge and the Nagapasam, small beads are used to alter the shuttle differences in sruti.

The four strings of the Tambura are : 1. Panchamam—Mandra Panchamam, 2. Sarani—Madhya Shadjam, 3. Anusarani—Madhya Shadjam and 4. Mandram—Mandra Shadja.

While singing, the Tambura should be kept at the right lap of the singer and the strings should be plucked or twanged from Panchama to Mandra Shadja in order.

We can hear the upper partials or svayambu svaras when we play on the well-tuned Tambura. Chatusruti Rishabha is heard in the mandra Panchama and Antara Gandhara is heard in the mandra shadja strings.

Tamburas are largely made in Tanjore, Mysore, Miraj, Rampur and Lucknow. (Trivandrum also)

Veena

Veena is the finest stringed instrument of India. The name 'VEENA' has been mentioned in the ancient musical works. Any stringed instrument was called Veena in ancient days.

The modern Veena, which is in vogue for the past 300 years is known as 'SARASWATI VEENA'. This has got 24 frets. Tanjore Veenas are made out of Jackwood and Mysore Veenas are made out of Blackwood.

PARTS OF THE PRESENT DAY VEENA

1. Kai or Kudam or bowl.
2. Dandi or Dandam.
3. Yali mukham or head.

One log of wood is taken, scooped out and made to a round shape. The diameter of the upper portion will be about a foot wide. An even wooden plank is put on this. At the centre of it, a wooden bridge is placed and on it a brass or silver plate is put. The kudam and dandi will be connected with an ivory belt. The dandi also will be scooped out like the kudam and an upper plank will be placed on it. On both sides of the dandi, black wax is placed like a wall. 24 metal frets ($\frac{1}{6}$" breadth metal rods) are placed evenly according to the sruti. At the other end of the dandi, a head of Yali (an animal), will be connected. At the bottom of the dandi, a bowl made up of gourd is placed. Its bottom is open. This helps to enhance the sound and to keep the dandi erect.

There are seven strings in the Veena. The four strings, which pass through the dandi are for playing and the three strings which pass along the side of the dandi are for Tala. On the kudam, the strings are fastened by the lungars (metal belt) to the 'Nagapasam'. The rings which run between the bridge and the 'Naga Pasam are useful to adjust minor sruti differences. The four playing strings pass on the 24 frets and fastened to the 4 Biradas (2 for each side) (wooden pegs). The three tala strings are fastened to the 3 biradas, which lie along the side of the dandi.

The Veena player is called 'VAINIKA'. He will squat on the floor, keep the kudam to his right, the suraikkai on his left lap, bring his left hand around the dandi from below, stop the strings by his left fore finger and middle finger, simultaneously plucking the strings by the right hand fore finger and middle finger. The right hand little finger is used to pluck the 3 tala strings upwardly. In Veena, $3\frac{1}{2}$ octaves can be played.

Veenas are made in Tanjore, Mysore, Trivandrum, Lucknow, Rampur, etc.

VI CHAPTER

BIOGRAPHIES

1. Arunachala Kavi (1711-1778)

Arunachalakavi was born to Nalla Thambia Pillai and Valliammai in 1711 at Tillaiyadi village in Tanjore District. He had the opportunity of learning Tamil, Telugu and Sanskrit under the tutelage of Ambalavana Kaviroyar of Dharmapuram Mutt.

Arunachala kavi has written the story of Ramayana in the form of Kirtanas with suitable ragas and varna kramas. This great work was completed in 1771. This opera, which was popularised as 'Rama Natakam' was inaugurated in the court of Manali Muthukrishna Mudaliar and the poet was honoured with 'Kanakabhishekam'. The greatness of the Rama Nataka Kirtanas is that many proverbs find a place in them.

Besides Rama Natakam, Arunachala Kavi has written a number of operas like Sirkazhikkovai, Sirkazhi Sthalapuranam, Hanumar Pillai Thamizh, Asomukhi Natakam, etc. Arunachalakkavi was the first to compose operas in Tamil.

2. Syama Sastri (1763—1827)

The Brahmins in Conjeevaram foreseeing some danger for the deity Kanaka Kamkshi, the presiding deity of Kanchi *Ekamreswara* temple, from the muslims, took the Vigraha, came away to Tiruvarur Via Senchi, Udayar palayam, etc. and kept the Vigraha in a separate mantapa for over 45 years. Among the archakas was one Viswanatha Iyer. Along with his wife, Viswanatha Iyer did brahmin feeding on the last Saturday of every month and by God's grace, they were blessed with a male child in 1763. Though the child was christened Venkata Subramanian, he was called by the name 'Syama Krishna'.

When Syama Krishna was 18 years old, the family along with the deity '(Kanaka) Bangaru Kamakshi' moved to Tanjore. None of his forefathers had been musically gifted. Syama Sastri

was interested in Music and learnt some music from one of his distant relatives. At this time, one Andhra Brahmin by name Sangita Swami, who came from Banaras, on seeing the musical talents of Syama Sastri, took special interest in him and taught him the lakshana and lakshya of Music.

Syama Sastri was a great devotee of Goddess Kamakshi and has composed a number of Kritis on Kamakshi. He has composed a number of Svarajatis, Tana Varnas and Kritis. Though he has composed more than 300 Kritis, only a few are in vogue to-day. Lack of printing facilities and lack of students may be the reasons for this. Besides this, only musicians with profound knowledge of Music can sing his Kritis full of Tala intricacies such as atita and anagata grahas. Syama Sastri has created many rare ragas and has composed Kritis in them. The Tala prastara charts written by him are still being preserved in palm leaves. Syama Sastri has composed in Telugu, Sanskrit and a few Kritis in Tamil. From his compositions, we can find out that he had a special liking for Ananda bhairavi raga and Chapu Tala. His mudra is 'Syama Krishna.'

Syama Sastri attained the feet of Kamakshi in 1827) in his 64th year on the sixth day after his wife's demise.

3. Thyagaraja (1767—1847)

Thyagaraja, the first of the musical trinity, was the third son of one Ramabrahmam, who was living in Tiruvarur. He belonged to the Telugu Brahmin community. His maternal grandfather was Girirajakavi. After the birth of Thyagaraja, the family shifted to Tiruvaiyaru near Tanjore. There, Thyagaraja had a good training in Sanskrit. He also learnt the lakshana and lakshya of Karnatic Music from Sri Sonti Venkataramanayya who was a court musician in Tanjore

From his childhood, Thyagaraja was a staunch devotee of Sri Rama. His daily routine consists of worshipping the Vigrahas of Rama, Lakshmana and Seetha and repeating the Rama Nama. On the advice of one Yogi, Thyagaraja repeated the Ramanama 96 crores of times and had the opportunity of seeing Rama face to face several times.

Once Saint Narada came in the disguise of a Sanyasi and gave him a sacred musical work called Svararnava. With the aid of this work, Thyagaraja composed a number of Kritis in many rare ragas.

On hearing the greatness of Thyagaraja's music, Surfoji, the King of Tanjore, invited him to his court and to compose songs on him. Thyagaraja, who was not enamoured of worldly prospects, refused to visit the royal court and at that time, composed the Kriti Nidhi Chala in Kalyani raga.

Thyagaraja's brother, who hated the religious fervour of Thyagaraja, threw away the Vigrahas of Rama and Lakshmana in the river Kaveri. Thyagaraja, who was plunged in sorrow at this, searched for his Vigrahas, but in vain. At this period he composed many songs. At last, with the help of his own Rama, Thyagaraja was able to find out the Vigrahas.

Thyagaraja visited many temples and composed a number of Kritis. On his way to Tirupati, he was attacked by a band of thieves and at that time, he composed the song "Munduvenuka" in Darbar Raga. Rama and Lakshmana came in the disguise of soldiers and drove away the thieves. By singing the song "Na jivadara" in Bilahari raga, he was able to revive a dead person. Similar other incidents have happened in his life.

Thyagaraja has composed about 24000 Kritis. His services to the Karnatic Music are incomparble. He introduced a new pattern 'Sangati' in his Kritis. He has composed Ghana raga Pancharatna' Kovur Pancharatna, Tiruvotriyur Pancharatna, Sriranga Pancharatna, Lalgudi Pancharatna and Narada Pancharatna. Wherever he went, he worshipped the presiding deity by a set of Pancharatna. He has composed in almost all melakarta ragas and many rare ragas. Many ragas are still in vogue only because of his beautiful Kritis. In addition to the Kritis, he has composed the operas Nauka Charitram, Prahlada Bhatha Vijayam and Sitarama Vijayam. He has also composed group Kirtanas such as Divyanama Kirtanas, Utsava Sampradaya Kirtanas, etc. His style of composition belongs to the class described as Draksharasa. His compositions are in Telugu. except for a few in Sanskrit.

Thyagaraja is said to be the incarnation of sage Valmiki. As Valmiki has composed Ramayana in 24,000 slokas, Thyagaraja is believed to have sung in 2,4000 Kritis. He was a swanama mudrakara.

The famous saint composer, Thyagaraja, obtained Sanyasa in the year 1847 and attained Mukti on the Pushya Bahula Panchami day in 1847.

Some of the famous disciples of Thyagaraja are: Veena Kuppayyar, Manambuchavadi Venkatasubbier, Walajapet Venkataramana Bhagavatar, Ayya Bhagavatar, Umayalpuram Krishna Bhagavatar, Sundara Bhagavatar, Tillaisthanam Rama Iyengar, Neikkarappatti Subbier, Nemam Subramania Iyer, Rama Rao, Lalgudi Rama Iyer, Subbarama Bhagavatar and Amirtalingam Pillai.

4. Muthuswamy Dikshitar (1775—1835)

Muthuswamy Dikshitar, the second of the musical trinity, was born to Ramaswamy Dikshitar. His grand father Govinda Dikshitar and great grandfather Venkateswara Dikshitar were adepts in Karnatic Music. They were attached to the court of the Nayak rulers Achyutappa Nayak and Raghunatha Nayak of Tanjore.

Ramaswamy Dikshitar was the originator of the raga Hamsadhwani. Even as he was young, Muthuswamy was given training in literature, dramas, alankara and mantra sastra He learnt music from his father.

At this time, he had the opportunity of accompanying a musician saint, Chidambaranatha yogi to Banaras, where he stayed for over 5 years, got the Mantropadesa from the guru and was able to obtain a fair knowledge of Hindustani Music also. On the demise of the preceptor, Muthuswamy returned to South India.

Than he visited the shrine of Lord Muruga at Tiruthani, where he composed his first Kriti 'Sri Nadadi' in Mayamalavagaulam. Thereafter, he visited almost all important temples,

in India Ceylon, and Nepal and composed a number of Kritis in praise of the presiding deities.

Muthuswamy Dikshitar has composed more than 3000 songs. Tnese include group kritis like Navagraha kritis, Kamalamba Navavarana, Abhayamba Navavarana, Siva Navavarana Panchalinga Sthala kritis, Manipravala kritis, etc. The striking feature in his kritis is, than they are in very slow tempo, full of raga bhava. His style is very majestic. His compositions are fairly long. Only by singing them several times, on can realise their musical in full beauty. Chitta svaram, Madhyamakala sahitya, Solkattu svaras and Svaraksharas abound in his compositions. It is a remarkable feature of his inthe text of the song itself compositions that the raga name is inciuded in the composition. His style can be called of Narikela raga. He has used the mudra 'GURUGUHA' in his compositions.

Sudda Maddalam Thambrappa, Tiruvarur kamalam and Tanjore Ponnayya Pillai were some of his disciples.

5. Gopalakrishna Bharatiyar (1811-1881)

Gopalakrishna Bharatiyar was born to Ramaswamy Bharatiyar at Narimanam Village of Tiruvarur in Tanjore District in 1811. He lost his parents early in his life. In his early life itself, he learnt the vedas and yoga. He had training in Music also. In his 24th year, he went to Anathandavapuram and stayed with Annuvaiyar who was a Mirasdar. All that he earned through katha kalakshepas he spent on charities. He never married

Gopalakrishna Bharatiyar has composed a number of kirtanas in Tamil with the mudra "Gopala krishna". He has also written operas like Nandanar Charitra, Iyar pagai Nayanar, Tirunilakanta Nayanar and karaikkal Ammayar Charitras, etc. His operas contain many modern tunes like Iru solalankara, Nondi Chindu, and other musical embellishments. All the ragas and Talas and words are appropriate to the context. Besides the operas, he has also composed many individual

kirtanas. Vedanayagam Pillai was his disciple. Gopalakrishna Bharatiyar breathed his last on sivarathri night in 1881.

6. Arunagirinathar

Arunagirinathar, the author of the Tiruppu azh, was living in the 15th century. He was welt versed in Sanskrit and Tamil. Because of his capacity to write in different metres or chandas. He was awarded the title 'Chanda Pavala Peruman on account of his ability to write says in difference metres. He was a devotee of Lord Muruga and has visited numerous Muruga temples and has composed songs on Him in various talas. In his "Bhuta Vedala Vaguppu", 108 Talas are being dealt with.

7. Swatitirunal Maharaja (1813-1847)

Swati Tirunal was born as a 'Garbha Sriman' in the royal family of Travancore in the year 1813. Even when he was 13 years old, Swati Tirunal had a good knowledge of Sanskrit, Malayalam, Telugu, Hindustani, Maratti, Kannada and English. He hada special liking for music and dance.

Swati Tirunal was crowned in his 16th year. In spite of his heavy royal duties, he found time to compose kritis, sing and play on musical instruments. He invited many musicians even from other states and encouraged them.

Swati Tirunal has composed kritis in Sanskrit, Malayalam, Hindi, Telugu and Manipravalam His compositions include Swarajatis, Tana Varnas, Pada Varnas, Kritis, Ragamalikas, Javalis, Tillanas and Drupads, Khyals, Dappas and Bhajans in Hindustani Music. He has composed Kritis in many rare ragas like Saindhavi, Lalita Panchamam, etc. He has used the mudra "Padmanabha" and its synonyms. He has written operas like Kuchelopakhyanam, Ajamilopakhyanam and Navarathri Kirtanas.

VII CHAPTER

VARIETIES OF CONCERTS

In ancient days, music concerts were held in the temples and in the courts of the local rulers and chieftains. There were musical conferences and competitions and contests. Only during the 19th century, concerts were arranged in particular places called SABHAS.

The different types of concerts are Vocal concerts, Instrumental concerts, Dance concerts, Katha kalakshepams, Operas, etc.

In Vocal concerts, there will be a main performer, who will be accompanied by a Tambura player, a Violinist, and a Mridangist. Sometimes, a Ghatam, a Dolak, a kanjira, a Morsing or a konugol may accompany the vocalist.

In Instrumental concerts, (Veena, Violin Solo, Gotu Vadyam or Flute), there will be a main performer, who will be accompanied by Mridangam. Sometimes, Ghatam accompanies Veena with Tambura for sruti.

In Nadaswaram concerts, there will be a main performer, who will be accompanied by Tavul and Talam. He will be accompanied by Ottu for sruti.

In Dance Concerts, the main performer will be the dancer, who will be accompanied by a Vocalist, a Harmonium, a Mridangam, a clarinet, a Violin and a Flute. Nattuvangam is very important.

In Kathakali Dance Concerts, Vocal, Chenda, Sudda Maddalam, Edakka and Talam accompany the artistes.

In kalakshepam concerts, the performer will be assisted by a Vocalist, a Harmonium, a Violin and a Mridangam. Sruti will be Tambura. The performer will have a Chipla and Talam.

In all the above concerts, the sruti or drone accompaniment will be Tambura, Harmonium, Ottu or Sruti Box.

SVARAJATI

Raga : Bhairavi — A : s r^2 g_1 m_1 p *d_2 n_1 ṡ

Tala : Chapu — Ava : ṡ n_1 d_1 p m_1 g_1 r_2 s

Composer Syama Sastri

Pallavi

Ṇ, | ; Ḍ || ;, | ; P || ;, | ; ḍ ṇ || S, | ; ḍ ṇ ||
Ka | m a || . . | kshi . . | Am. || ba | anu ||
s r g | m p m g || R, | ; Ṇ || S r | g m P || d n ṡ | N d p || mG | , R s ||
dinamu | maravaka || ne | ni || pada | muladik || Kanuchu | nammiti || nisri | Kanchi ||

Charanas

1. S r | ṇ s R || , n r | s ṇ ḍ p || m P | , Ḍ, || , Ṇ | , Ṡ r ||
Kunda | ratana || Kuva | layanaya || natal | li || ra | .kshimsu ||
2. R g | rgS || , ṇg | r s R || , ṇ r | s ṇ Ḍ || , Ṇ | , Gr ||
Kambu | Kalani || rata | Chikura || Vidu | Vadana || ma | yamma ||

3. G m | g r s r ॥ Ṇ s | ṇ s r g ॥ M p | grgm ॥ Pd | m g r s ॥
Kumba | Kucha mada ॥ matha | gaja gama ॥ padma | bhava hari ॥ sambhu | nuṭa pada ॥
Ṇ s | Ṇ G ॥ r G | M p d ॥ N n | , dP ॥ P m | , g r s ॥
Sanka | ri ni ॥ vuna | chintala ॥ ve ve | gatir ॥ chamma | yipudu ॥

4. M P | n d M ॥ pdp | M g r ॥ Gm | P g m ॥ P g | p m g r ॥
Bhakta | jana Kal ॥ palati | Kakaru ॥ nala | yasada ॥ yagi | ri tanaya ॥
Ṇ s | R ṇ s ॥ R ṇ | s r g m ॥ P d | n ṡ P ॥ ṡ n d | p m g r ॥
Kava | ve Karu ॥ naga | ṭudugada ॥ ṭama | samuse ॥ yakava | ramosaku ॥

5. Pd | p m g r ॥ Gm | p m g ॥ R g | M g r ॥ Ṇ s | R; ॥
Pada | Kamulanu ॥ tirchi | nipada ॥ bhakti | santata ॥ miyya | ve ॥
G m | g r S ॥ , pm | g r S ॥ ṙ S | N d p ॥ ,M | g r s ॥
Pava | nigada ॥ mora | Vinada ॥ Para | Kelanam ॥ ma | Vinamma ॥

6. d p n | D p m ॥ g R | g m p d ॥ P, | ; mg ॥ mpm | g r g m ॥
Kalusha | harini ॥ sada | nata phala ॥ da | yaki ॥ yani bi | rudu bhuvi ॥
G, | ; rg ॥ m g r | g s r ṇ ॥ S, | ; g ṙ ॥ ṡ n d | pmgr ॥
lo | Kali ॥ Kinado | rayanuchu ॥ ve | damu ॥ morali | dakavini ॥

7. Nṙ | ṡṙnṙ || Nd | pdmp || Gr | srṇs || rgm | Pmp ||
Nipa | vananila || yasu | rasamuda || yaka | ravidrita || suva'a | yamada ||
ṡnd | Pmg || ṙS | Ṇḍṇ || srg | mpmg || R, | ; ṇs ||
tanuja | varana || mrige | ndrarchita || Kalusha | dahanaka || na | apa ||

rgm | Psr || gmp | Dmp || grg | Mpm || pdn | Sṗd ||
rimita | vaibhava || mukala | ni smara || na madi | lo tala || chinaja | natula ||
nṡṙ | Gṁġ || ṙṠ | Ndp || ġṘ | ; ṡn || dP | ; gr ||
Kubhahu | sampada || lani | sevipu || duma | Kabha || yami | yyave ||

8. Ṡġ | Ṙṡṙ || Ṡṙ | Ndm || pd | Ndn || Ṡ, | ; ġṙ ||
Syama | Krishnasa || hoda | ri siva || Sanka | ri para || me | swari ||
ṡṙṡ | Ndp || mG | mgrs || ṇS | ; rg || mP | ; gm ||
Hariha | radula || kuni | mahimalo || kanim | pata || rama | sudu ||

G, | Rsṇ || S, | ; pm || P, | ; D || , N | ; Ṡ ||
dam | maabhi || ma | namu || le | da || na | pai ||
Ṙ, | ; G || mG | Ṙġṙ || Ṡṙ | Ndp || mG | Rgr ||
De | vi || para | Kelane || brova | veyipu || duSri | Bhairavi ||

VARNAS

1. Jalajaksha

Raga : Hamsadhwani A : s r^2 g_2 p n_3 ṡ

Tala : Adi Ava : ṡ n_3 p g_2 r_2 s

Composer : Manambuchavadi Venkatasubayyar

PALLAVI

G R S ; ṇ s r g r r s ṇ | srssṇpṇs | rPṆSr ||

Jalaja ksha . . . ni . . . . | ne. . . . da. | ba. si. ||

g r s ṇ s r p̣ ṇ s r g p g n P | ṡ n ṡ Ṙ ṡ n p | p G R S r ||

Cha . . la . . ma. . ru . . . lu | ko . . . nna . . l . , di . . ra. ||

ANUPALLAVI

p g r s ṇ s R G r r s s ṇ p̣ | s ṇ r G s g r | gPnṠ ; ||

Che . . . li . . . ya ne . . . la . . . | ra . . vate . . | . . mira ||

ṙ ṡ n p n ṡ ṙ ġ ṡ ṙ ġ p ġ ṙ ṡ n | ṙ R ṡ n p p g | , rsnpnsr ||

Che . . lu . . . dai . . . na . . . | Sri. Ven. . Kate | . . . sa . . ||

CHITTASVARA

GrgrsRnsrgrrsn | Rngrnsr | pnsrG, p ||

grsRgpnrgpnsrgp | pnsRgpn | rgpnṠ,ṙ ||

ṙṡnPnġṙṡNpnṡṙġ | P n ṡ ṙ ġ ṙ | pnṡṙġṙnṙ ||

ġpġṙṡnṡṙṡnpgrgpn | ġṘṡnpṙṡ | , npGrsr ||

CHARANA

N ; ; ṠṘṡnppgr | G , g r s R | r s n s r G p ||

Ni sa. ti . . do . . | ra . . . . ne | . . . ga . . na ||

1. N, P, G ; RSN | P, R, N | ,SRGp ||
2. NpgrsRgrsnPrn | , grnpnsr | , rgnsrgp ||
3. npgrngrnpnpsnrsg | rpgnpṡnṙ | nġṙnṙnpg ||
pnṡṙġgpnṡṙrgpnsn | ġṙṡnpṙṡn | pgrnsrgp ||
4. Ṡ;;nṙṡnpgrsrg | P;;ṡn | pgrsrgpn ||
ṡṘnṙnpgpRgpgrs | rNgrpgn | rgpnṠ ; ||
npgP, rgpN gpnṡṙ | pnṡṘġnṡ | nġṙṙNpn ||
ġRnṡṙp Ġṙṡnpnṡṙ | Ṡ, P, np | grsnsrgp ||

2. Vanajakshi

Raga : Kalyani — A : s r_2 g_3 m_2 p d_2 n_2 ṡ

Tala : Adi — Ava : ṡ n_2 d_2 p m_2 g_3 r_2 s

Composer : Ramnad Srinivasa Iyengar

PALLAVI

ṡ Ṡ ṡ n d ṙ ṡ n n d d p m g m | p d n D ṙ ṡ n | d p m g m p d n ||
Vana ja . . kshi . . . ro . . . i . | vi . . ra . . . | mo . rva . . . ne ||
ṡ ṙ ġ ṙ ṡ n ṡ ṙ ṡ n ṙ ṡ n d n d | N;;ṡn | d p m g m p d n ||
Va . . . su . . . . de . . vu . . | ni to | di . . de . . . ve ||

ANUPALLAVI

P m g n D g d P m g r s n | s r g M, g m | pGmndnp ||
Vi . . . na . . ve . Na . ga . | pu . . ra mu . | . na . . . . . ||
d n ṡ Ṙ ṡ ṙ ġ ṡ ṙ ġ ṙ ṡ n d n | d ġ ṙ ṡndpn | dpmgmpdn ||
Ve . . la yu . . Sau. . .nda . . . | ra . . . . . ra | . . . ju . . . ni ||

CHITTASVARA

ṡRnṡndNṡndpmgr | srsPmD | pndṙ ṡndn ||
dġṙNṙNṡDnpdnṡ | ġṙṠndP | mgrgmpdn ||

CHARANA

N;; ṡ d ṡ n d p m g M | P ; ; m p | d n p d n d ṙ ṡ ||
Ni lu . . . pa . . ra . | ni mo . | ha . . ma . . . ye ||

1. P ; MGRDMG | RṆSR | GM, Pd ||
2. PdPmgmPmGrsṇ | SrṆsdn | SrGmpd ||

3. N ; ; ṡṙnṡndndpm | P, dndpd | pmpmgmpd ||
nṡnġṙġṡṙnṠṙṡṙnṡ | dNṡndpm | gmpDnġṙ ||

4. Ṙ ; ; dġṙṡnpdnṡṙ | Ṡ ; ; ṡn | dpmGmpd ||
MpdnPdndṘṡndn | ṡNdpmgm | pdpnD ; ||
dnṡṙṙġġṁġṙṡnṡṙṡn | dṡndpndp | mGMPd ||

3. VANAJAKSHA

Raga : Ritigaula — A : s g_1 r_2 g_1 m_1 n_1 d_2 m_1 n_1 n_1 ṡ
Tala : Ata — Ava : ṡ n_1 d_2 m_1 g_1 m_1 p m_1 g_1 r_2 s

Composer : Veena Kuppayyar

PALLAVI

ṇsṇsgrgm = P M G R S ; | ṇsgrssṇ ṇ ṇ p ṇ ṇ s n s G g M |
. . . . = Vanajaksha. | ni . . . . . . nne . . . . |

gmpdpmgm | ppmmgrgm ||
. . . ko . . . . | . ri . . . . yu. ||

grsṇsggm = Pd p m g m p p m g, r | gmgmn nddnnddMgmgrgr |
. . . na . . . = Ve . . . sa . . da . . . | . . . tir. .chi . . bro . .va . . |

nsnsgrgm | pdmpgmgr ||
vai . . . . | . . . . ||

ANUPALLAVI

G ; S ; = Sndn p d n n d m g | mdpmgrgm d P m g r p M grs |
ya . . . = Mana . . si . . . . ju | . . . . ni . . . . kan . . . |

nsn s g r g m | mnndmMn ||
. . . na . . . . | cha . . . kka ||

NṡnṠ ; = n ṡ g g ṁ g ṁ g ṙ G g | ṙṡnnṡgṙṡnṡnndmgmgrgm |
. . . ni = Ma . . . . Ve . . . . nu . l . . go . . . . . pa . . . . la . . . .

ndmnnṡṠ | ndmgmdpm ||
. . . . . li | . . . ve . . . . . ||

grsnsggm = Chittasvara

= PdpmgMpmgr | gMndmgMmgrrGgrsnp |

nnsngrgm l pddpMgr || (grsggmgm)

sggmgmnd = mNnṡnṡĠġṙġ l ṁGgṙṡnnsgṙṡnnṠ ; ṡnd l
M, mgrS l nDMgrs || nSGGm =

CHARANA

; ; ; ; = Ṡ ; N ;ndM l mgmdpmgrgmpmgrRgrsn l

Anni. ti . . l k i . . . . . ni . . . ve l
s g r g m g m d l pmggM, m || gmdpmgrn =

di : . . . . ka l . . . . ni . . || . . . . . =

1. M ; ; GRGRS ; S l ṆP ; ṆṆS ; ṆGR l G,M,N l DMGR ||
SGPṆ =

2. npnnsnsggmsMmgrsGg l rsggmGmnnsṆspMpgr l
gMndmN l ndmMmgr || SnPpnn =

3. sspmgrsmgrggmmpmdpmp l gpmgrpmgrSrnsggmsgg l
mndmnnṡn l ṠndmMg || rndmgrsn =

4. pddmggmpgrsmgrnsngrs l nsnndmnn sgrsmgrpmgnd l
mgmnnṡnġ l ṙnṙṡndmn || dmpgrsrn =

5. nndmggmddmgrggmmpmgm l ggrsgrsrnsnndmnnsngr l
ggmgpmdp l mgrnsggm ||

pMgrsnDmgmnNṡnṡgg l ; ṁgṙggṙṠṙṡṡNndmgg l
, mgrsSṡ l ndmNdmg || mGgrsrn =

4. Neranammiti

Raga : Kanada — A : s r_2 g_1 m_1 d_2 n_1 ṡ
Tala : Ata — Ava : ṡ n_1 p m_1 G_1 m_1 r_2 s

Composer Ramnad Srinivasa Iyengar

PALLAVI

; ; ; ; = R r p G G g m r s l ṡnrsRRgmrrsnnrsNs l D, nsrG l

Nera. nam. mi . . . l ṭi . . . nai. : . ya . . . l nija . . .

, nddpmdp ||

mu . . . . Kha: ||

mGmrsns = rgmPdmdpmgm l rsrNsrgmpmdnṡnpnmpgl

nin . . nu . . . = Ni . . ra. ja . : . : l na . . ya. na . . . . ni . .

ru . . . pa. ma l

mdnṡṙṡnṙ l ṡ n p n d p m p ||

. . . . sun . . l da. ra . . . . . ||

ANUPALLAVI

Ggmrsns = SdpD ; D ; l pdnṡnnd p m p d n d d p m d p d m l

Kara . . . = Maru. ni . . l Kan . . . . na . . . . . Sri . . . l

ḍpmgmDḍ l m d ḍ n ṡ n p m ||
. . ni . . va. l sa . . . de . . . ||

gmdnṠ ; = ṡ n Ṡ Ṙ , ġ Ṡ ṙ n ṡ ṙ l ṙṡṙpĠĠgṁṙṡnṡnṙ ṡ ṙ n ṙ l
va . . . . = Ma . . na . . mu . . . . l to . . ; . nannu ; . . ka ; .
pa . . tu l

ṡnpmgmdn l ṡ ṙ n Ṡ n p m ||
. . da. Ki. te. l sa. . ma . . . ||
nḍpmgmrs =
ya . . . mu , ra ,

CHITTASVARA

rgmDnpdmpmg l, mrnsRsrgmḍpmpgmrsn l

pnsrgmpm l dnṡPnmp ||

gmdnṠ ; = ṡnṡRṙṡṙpĠṁ l ṙṡnṠṙṡnpmgmmdḍnnṡṡṙ l

Ġ,ṙṡnP l, ṙṡṙnṡpn || mpgmrsns =

CHARANA

; ; ; ; S S ṡ n r ṡ P ; l m p d n ddpm ḍpmḍp m p m g m r s l
Sarasu . . . da l ni . . . . nne . . sa . . . . ṭa ta . . . mu l

r Ṇ s r g m d l n ṡ ṙ n S , ṙ || ṡnpmgmdn =
ko . . . ni ya l . . . du . . . || su . . nannu. ra. ||

1. Ṙ ; ; S ; ; NṘSN l SP ; ; MPNDPM l PG ; M l RS ; R || GMDN =

2. Dnpdpmpmgmn Dnpmgmr l srgmDnṡpdpnḍpgmDnṡ l

ṙnṡnpmgm l Dnṡṙgṁṙ || snpmnDn =

3. ṡṙṡnṡṡnpnḍpḍppmgmrgm l pgmrsrsnsnpmpnsrgmrs l

rgmḍnṡṙg l ṁṙṡṡnpmg || mrsrgmdn =

4. Ṡ, nṙṡnPmndpGmrsrn l S ; ; nsrgmrsrgmdnṡṙ l

ṡPndnpdmpmgmrgmdnṡṙ l gGṁṙṡnṘṡnpgGmrsgg ||

mdnṡṙgṁṙ l ṡnpṙṡnpm || gmrggmdn =

5. Viriboni

Raga - Kedaragaula A : s r_2 m, p n_1 ṡ

Tala : Jhampa Ava : ṡ n_1 d_2 p m_1 g_2 r_2 s

Composer Rudrapatnam Venkataramayya

PALLAVI

PMmgrmP ; ; pmpndpmgr m g r l snḍp l pdsrmgrm ||

Viri bo . . . ni . . . ni . . . . pai . . l . . . . l cha . . .
la . . . ||

pmmgrsgrsnḍppnsrrmgrrmpndpmg l rsgr |

Ma . ma . . ta . . . . . jem . . . ti . . . yu . . . . . l n. na. l

s n ḍ p p n s r ||
ti . . . ra . . . ||

ANUPALLAVI

P n d p mdpmgr mP m g r s n s r mPndpm l rmpn l ṡṙṡnS ; ||
Sara . . su . . . . . da . . . . Dha . . rma . . . l pu . . . l ri . . .
ni ||

p n ṡ ṙ ṁ ġ ṙ g ṙ ṡ nṙṡndp pṙ Ṡ, n dp P, m | grS |
Ve . . . la . . . . yu . . . Sri. Chen. na. ke. sa | . . va |
,ndpnsrm ||

. . . . ||

CHITTASVARA

P, dpmgrM, mpmgrS, grsndP, p, | mpns | R, r n srm ||

P, ndpnṡṘ, ṁgṙṡṙṠ, ṡndpdP, m | grsr | S, pnsrm ||

CHARANA

ṠṠndpdP;mpndpmgrmgrgrsrs | rmP |
Sara sa . . . kshi , ni . . nnu . . . ram . . ma . . . . | . . ne |
ndpmrmpn ||
. . . . ra . . . ||

1. Ṡ, N, DPMN, D,PMGRS | ; R | ; MP, n ||
2. ṠndpmpndpmgRpmgrSnsrmgrmp | , ndp | ṡndprmpn ||
3. PdpmgrmPmgrsrm Psrmgrm Pns | rsrm | Ppnsrmp ||
rmpndpmpṡndppnṡndp gṙṡndppmpn | dpnd | pndprmpn ||
4. ṠṙṡndpnSndpmpnSndpmgṙSns | Snd | pnSrmpn ||
nṡṙṁgṙSnṙṡndpSndpnSndpmp | mgrs | Snsrmpn ||

THYAGARAJA'S PANCHARATNA

Jagadanandakaraka

Raga : Nata. A : $sr^{3}\ g_{2}\ m_{1}\ pd_{3}\ n_{2}$ ṡ
Tala : Adi Ava : $ṡn_{2}\ pm_{1}\ r_{3}s$.

PALLAVI

1. PPpN p p m P p ṡ ṡ n | ṄNS , n | pnṡnpmgm ||
Jagada . . . . nan | . daka . . | . . raka . . . ||

2. PPpNppmnp do. | do. | do. ||
Jaga da . . . . . do. | do. | do. ||

3. PPpNp pmpṡ ṡ n N | NṡppnṠ | pnṡnpmgm ||
Jagada . . da . . . nan , . | daka . . . . | . . . raka . . . ||

4. PP pNṡ Pṡn SṘ | ; ṡnpmR | ; gmpnpm ||
Jaga da . . . . . nan. | . . . . . da | ka . . ra. ka ||

5. PPpNp P ṡ n S Ṙ | ; R; g m | pnS, n p m ||
Jaga da . . . . . nan. | . . . . . | da. ka. raka ||

6. do. | ṙṡṡnnppm | g m r s g m p m ||
do. | . . . . . . da. | ka . . raka . . . ||

7. do. | ṠṙṡNṡn PnpMpm | do. ||
do. | . . . . da. | do. ||

(a) PpṡṡnpmRssrrs | n p d n S S | gmpnpmgm ||
Jaya Ja . na . ki | . . pra . . na | na . . yaka . . . ||

(b) P p ṡ ṡ n p ṡ n p m r s m r s | do. | do. ||
Jaya Ja . . . . na . . ki . . . | do. | do. ||

(c) PpṡṠṙṡNṡnPnp MpmRmrSrs | do. | do. ||
Jaya Ja . . . . . na . . . . , ki . . . . . | do. | do. ||

PPp N p p m n p p ṡ ṡ n | N N S ; | Ṡ n ṡ Ṙ ; Ṡ ||
Jagada . . . . nan | . daka. | raka . . . . ||

ANUPALLAVI

1. ;ṡnṠ;ṡn pdN,Ṡ, | nppṡS ; | (; ; ṡnN) ||
Gagana . . . dhi . pasat | kula . . ja . | (. . . . .) ||
(ṡnṙṡnN) ||
(. . . . .) ||

2. ;ṡnṠ ṙ[S] Ṡṙṡṡn pdN,Ṡ, | npṡṠnpn | ṡ n p m
Gagana . . . . dhi pasat | kulaja Raja ra | je . . sva
(gmpn || np) R ; ||
(ra . . . || ra.) ra. ||

(a) m g p m n p ṡ n ṡ Ṙ ṡ ṡ n p m | r s R , s S | ; nPmgm ||
Suguna. karasurase. vya bav l . yada. yaka | sadasakala ||

(b) do. | rspmrsS | ; nPmgm ||
do. | vya da. yaka | sadasakala ||

CHARANAS

1. s s n P ,m p s s r s s m m r | s m M ; P |
Amarata raka nichaya kumudahita | pari purna |
;pmmpmm ||
naka sura sura ||

R s m r s S n P m g m P | Ṡ ṡ n n ṡ n n |
Puja dadi payo di va sa harana | Sundaratara vada |
ṡ n P ṙ ṡ n p ||
na suda mayavaso ||

,ṡ n p M n p m R p m r S | pPṡSnp |
brinda Go vinda sa nan dama | varajaraptasu |
m r S , r g m ||
bhakara ne-ka ||

2. ṡ n p M n P m r s Ṇ r S | s n p S s R |
Nigamani raja mridasuposhaka | nimishavairiva |
srsPmnp ||
ritasami. rana ||

ṡ n p Ṙ ṙ Ṡ p ṡ n P m g m | p p ṡ S n P |
Kagatu rangasat kavihrida laya | ganita vanara |
m r s S r g m ||
dipanadangriyuga ||

3. PnPnpmMpMpmr | GmGmrs |
Indranilamani sannipapagana | ChandraSuryanaya |
Ṇ s G m P ||
naprameyava ||

P n p ṡ n ṙ ṡ Ṁ ṙ ṡ n p M | g m p ṡ n p p n |
gindrajanakasaka lesa supra na | ge ndra sayanasama |
p m r s s rg m ||
navai ri san. nuta ||

4. P n p m p N p M n p m p n | P, m m p M |
Padavijita maunisa pa savapari | palavaraman |
, g m p n P p ||
tragrahana lola ||

ṇ s r S s P p m r s N p m | ṡ Ṡ n p n ṡ ṙ |
Paramasanta sithajanakajadhipa | Saroja bhava vara |

Ṙ, Ṡnpm ||
da . . khila ||

5. S P M R s P m r s p m | G m p n p mg |
Srishtistityamtaka rakamida | kamitaphalada |
m P m R p m ||
samanagatrasa ||

R n p m R ṡ n p m R ṙ Ṡ | p Ṡ m P r g |
sipatinuta bdi madaharanura | kara kara jita |
m P S n p m ||
kadaSarahita ||

6. S ṇ p R s m r s p P m r s | g m p M p n p |
Sajjanamana sa pti sudhakaraku | sumavi manasura |
P ṇ s r S s ||
saripukarabja ||

P m r s n P ṡ n P ṙ ṡ n p | , ṁ ṙ ṡ n P ṡ |
lalita sarana vaguna suragana | mada harana sa |
Ṡ p P m g m ||
natanajanuta ||

7. S , S ṡ S ṙ ṡ N, ṡ ṡ n | p p ṡ S n p n |
Omkara panjaraki rapura | harasaroja bhava |
ṡ n p m R n p ||
ke . . sava diru ||

, m R ṡ n p m ṙ ṡ Ṡ p ṡ n p | , m r s S p p | ,
pava savaripujanaka nta kakala | dara kala dara |
p ṇ S r g m ||
bdagruna karasa ||

r G m p n p Ṡ ṡ n p ṡ S ṁ | ṁ ṙ S ṙ N ṡ |
ranagatajanapalanasumanora | mananir vikara |
p n m P m g m ||
nigamasaradara ||

8. p m r s ṇ p S S, m r s S | ,p m r S n p |
kara drita sarajala suramada | baharanavani |
,pm r S p m ||
vana sura vana ||

p N n p n ṡ Ṙ ṙ m p n P p | ṡ n p m R n p |
gavina bilaja mauni krita charitra | san-nuta SriThya |
mrS,rgm ||
garajanuta ||

9. p Pn p m n p m M p m g m r | s R s m g p m |
Purana purushanruvara . , tmajasrita | paradina . kara |
n P m g m p n ||
virada Ra . vana ||

p S s r s m r s R s npM | g G m p ṡ n p |
viravana . naga para sara mano | haravikrita Thya . |

m R s s r g m ||
garaja sannuta ||

10. p p n p p n p p m P n P , n | ppmMpM |
Aganiṭa guna ganakachelasa la | vitalana runa |

n p M ṡ n p m ||
basamanasa rana ||

, P m g m P, m r s p m r s | n p m r s ṡ n p |
baramahimat bhutasukavijana | hru t sadanasuramu |

m r s p m p s r ||
nigana vihita kala ||

s P n s r S m r s P m r s | n P p ṡ n P |
saniranidija ramana papa gaja | nrisimha vara Thya |

ṙṠṠnpm ||
gara jati nuta ||

1. Merusamana

Raga : Mayamalavagaula — A : s r_1 g_2 m_1 p d_1 n_2 s

Tala : Adi — Ava : ṡ n_2 d_1 p m_1 g_2 r_1 s

Composer : Thyagaraja

PALLAVI

1. ; N , S r G ; ; m g | r s r s N, Sr | grG ; mg ||
Merusama . . na . | . . Me . . rusa | ma . . ; na ||

2. r s r s N, S r g r m g pm gmpm | grsn do. | do. ||
. . Me ; . rusama . . . . ; na . . . | . . . . do. | do. |

grsnrsN, SrgrmgMM | ;smgmpd | pdPdp mpmg ||
. ; . . Me . . rusama . . . . na | di . . . rava | ra . da . . Raghu ||

rs do. | do. | do. mpG ||
do. | do. | do. Raghu ||

; D , n S g r s n s n d n | s r S , n D | PdpMpmGmgRgr ||
sn

Vi . rajuta . . . mu . . . | . . ra ; rama | ha . . . . ||

ANUPALLAVI

1. ; D P M G R G M | ; gmpmpd | n s n d n s n d ||
Sara sa . . . . raoy | ya . . rapu. | na. ta. la. nu. ||

2. pmDPgmpmgmpm do. | do. | nsn Dn S ||
. . Sarasa . . . . . ; . do. | do. | na . ta . lanu ||

; D, n S g r s n s n d n | sr S, n D | PdpMpmGmgRgr ||
sn

Ni . raja ka . . . nti . ni . | . . ni . ti . | vi . . . . . ni . . . . . ||

CHARANA

; d P p M m g g r G M | ; d P p M | mggrG gmpm ||
Alagalamu . . . ddunu | ala kalamu | . . . ddu . nu . . . ||

gr do. | g r s R g M | P d p mp g m P ||
. . do. | . . tila kabu | di . . . . . ru . nu ||

; g M p D P d p M p m G m g R g r | s n s R g M |
Talukucheku ; . la . . Che . . ; . . | tanarumo . . |

P d p mpgmP ||
. . . . . . munu ||

LIKE ANUPALLAVI

; Galamuna sobhillu | ; kanakabhu | shanamulu ||
; Dalita dur manava | ; Thyagara | jarchita

2. Vandan Vandan

Raga : Madhyamavati A : s r2 m1 p n1 ṡ

Tala : Misra Chapu Ava : ṡ n1 p m1 r2 s

Composer : Arunachalakkavi

Pallavi

; r m | RM || pN | ṠṘ || Ṡ, | ; ṡn || nṡn | Ppm ||
Van . | danvan || dan | Bhara || ta l Ra . || ghu . | raman ||

;p n | n Ṡ n P M || pmR ; | rmpn || pmR; | ; pm || R, | S; ||
Van | dan van || dan . . | Bha . ra || ta . . | . . . || . . | . . ||

ANNUPALLAVI

; p | P p m || pN | ṡ n ṡ ṙ || ṡ ṙ ṁ | ṘṠ || ṡ n P |
Van | dan van || d a n | mo.diram || tan . . | dan || tandan |
p n Ṡ ||
kaimel ||

ṙ Ṁ | Ṙ Ṡ || ṡ nP | nṡṘ || ṡ n ṙ | ṡ n p m | mpm | r s r m ||
Inda | inda || ti . . | yinil || mun . . | da. te. || mun. | da. .te ||

CHARANA

, r m | R S || S, | s n S || R, | ; mr || rM | p n S ||
Na. | yakan || sol | ma . ran || dai | an || na. | yenru ||

; n ṙ | ṡ n n p || P m | m r p m || R, | ; ; ||
pe. | ya . nai. || pol | pa. ran . || dai | . . ||

; r m | R M || P, | P P || P, | Ṡ n p || p N | Ṡ Ṡ ||
Ta. | yarai || yum | turan || dai | pa . . || zhi . | poda ||

; n ṙ | ṡ n P || P m | p m p m || p m R | ; ; ||
Ni. | idar || ko . | pi. ran. || dai . . | . . ||

Pm | rmrs || Rm | pppp || pnp |
Seyin | mugam parkum || tayin | mukampole || ka yum |

pnmg || Pn | ṡṡṡs ||
puzhuvirku || sayum | nizhal pole ||

Nṡ | ṙṁṙs || Ṙs | npns || pṙs |
Tiyum | payirukku || peyum | mazhaipole || mayanga |

ṡnpm || ṡnp | pmṙs ||
jendranuk || kagavan | datu pole ||

3. Arumarundoru

Raga : Monana A : s r_2 g_2 p d_2 ṡ
Tala : Rupaka Ava : ṡ d_2 p g_2 r_2 s

Composer : Muthu Tandavar

PALLAVI

GPGRSS || SrgRSḌP || PḌSRGdp ||
Aru marundoru || tani . . .marundu || ambala the kande ||
gR, rS, ; ; ||
ne . . . . ||

ANUPALLAVI

srGGGGG || rgPGPPP || gpDD;DD ||
Ti. ru marundudan || pa . . gamarundu || Thillai ambala ||
pdṠDṠṠṠ ||
tha . . dumarundu ||
DṠṘĠṘṠ || DṘṠDPD || DṘṠṠDP ||
Iruvinai kalai || yaru kkumarundu || Ezhaiyadiyar ||
GDPgpgrsr ||
kkirangumma. run. du. ||

Charanas are to be sung like Anupallavi

1. Kondrai tumbaiya || ninda Marundu ||
Kothai midir pa || darnda Marundu ||
Manrule nin || ra; du Marundu ||
Manicka Vachagar || Kanda Marundu ||

2. Indiraranavar || Vanavar tamu ||
Mirudigal tama || kketta Marundu ||
Chandira Suriyar || Kana Marundu ||
Tane mulaithut || thazhaitha Marundu ||

3. Tiruthi thi thi yen || ra. du Marundu ||
Devadi muvargal || Kana Marundu ||
Karuthai thiruthi || yiruthu Marundu ||
Kalanaikkalalu || daitha Marundu ||

4. "Sri Raghuvaraprameya"

Raga : Kamboji A : s r_2 g_3 m_1 p d_2 s
Tala : Adi Ava : s n_1 d_2 p m_1 g_3 r_2 s

Composer Thyagaraja

PALLAVI

1. Ṡ ; ; N D P m p D | P n d d p M | ; g M p D ||
Sri Raghuva ra . . ; | prame ; . . ya | ma . mava ||

2. Ṡ p d Ṡ N D P m p D | p d ṡ n d p M | p m g M p D ||
Sri . . . Raghuvara . . | pra . me . . . ya | . . ma . mava ||

3. Ṡ ṙ ġ Ṙ ġ ṙ Ṡ N D P m p d ṙ | Ṡ ṡ n d p M | pmgMpD ||
Sri . ; . . . Raghuva ra . . . | pra me . . . ya | . .ma. mava ||

4. ṡ ṙ Ġ ṁ ġ Ṙ ġ ṙ Ṡ ṙ ṡ ndPmpdṙ | Ṡ ṡ n d p M | pmgMpD ||
Sri . . . ; ; . Raghu. va. ra . . . | prame . . . . ya | . . ma.
mava ||

CHARANAS

1. P ; ; n d d p m g r s p ḍ | S ; ; R | , G m g m p d ||
Sri . . Raghukulajala nidhiso. | ma Sri. | Ramapa. laya ||

2. D ; N d p m p d N d p d | M ; ; g m | P p p g m p d ||
Sa. ra. sa hita kulabjabrin | ga San; | gi. ta lo. . la ||

3. d N d p d N d p m p d P m | G m P, r g |
Viro Chana kulesvara svara layadi | Murchanollasi |
m P r g m p d ||
ta Na rada vinuta ||

4. Ṡ, Ṡ, p d s P d N d p | M, P, g m |
Sri Bhaskarakula dridi. . pa | Sri. Bha gava |
p s s r g m p d ||
ta vinutasu charana ||

5. D, Ṡ, Ṙ ṙ ġ ṁ ġ ṙ ġ ṙ ṙ | S d ṙ ṡ n D | d p m G m p d ||
Si ta natha Thyaga rajanu | ta. nila. su | ta basuguna barana ||

5. Sitapate

Raga : Khamas — A : s m_1 g_3 m_1 p d_2 n_1 s

Tala : Adi — Ava : ṡ n_1 d_2 p m_1 g_2 r_2 s

Composer Thyagaraja

PALLAVI

1. ; , M G m | P, m | n d n d ||
Sita pa | te. na | manasu ||

2. P, M G m | P, m | n d nd ||
na Sita pa | te na | manasu ||

3. p d n d d p M G m | P, p | ṡ ṡ ṡ n d P ||

na . . . . . . Sitapa | te na | ma. na. su. ||

4. p d n d d p M G r | S, S, ṇ s | G s g M M || g m p d N

na . . . . . Siddhanta | mani yu. | : nna . .nu || ra . . . . . .

ANNUPALLAVI

1. ; , p d N d n Ṡ n | Ṡ, ṡ | ṡ Ṡ ṡ ||

Va . . ta . . tma | ja tu | lachanda ||

2. dNdpm do. | do. | ṁġṙṠ, ṡ ||

ne do. | do. | la . . . Chanda ||

dNdpm do. | do. | ṡ Ṡ ṡ ||

ne do. | do. | lachanda ||

(a) N, N, d n Ṡ ṡ n N d | d p D n d | p m P d p ||

ne . . . Va . . rni . . nchi | na. ni pa | lu ku lel ||

(b) m g M. do. | do. ṡ n | nddppmgm || pdpdnd N

. . la do. | do. pa | lu. ku. . . lel || . . . la . .

CHARANA

;, p p P p | N, D, dn | Ṡ ṡ ṡ n d P ||

Premajuchi | na pai pe. | ddama. na. su. ||

mgm pdNnddpM | gRS, ṇs | GsgMM || P, p,

je. si. ni . . ma. hi.ma | le. lla ni. | nda . . . ra || juchi

Should be sung like Anupallavi

. . . Imahini | baya me | tti Kanna ||

mata Ramachandra | Thyaga ra | ja vi || nuta

6. Sankari Samkuru

Raga : Saveri   A : s r_1 m_1 p d_1 ṡ

Tala : Adi (Tisra gati)   Ava : ṡ n_2 d_1 p m_1 g_2 r_1 s

Composer Syama Sastri

PALLAVI

1. S s s   P p p   m d ṡ n | D ṙ ṡ ṡ n |
Sankari Samkuru chan. dramu | khi. Akhi la. |

D Pdn Pdm ||
. nde. . swari. ||

p d   ṡ n D,   p d n d p m | G r s   n d p m | g R S, ||
Sa. mbhavi sarasij bhava | Vandite Gau : . . | ri . . . ||

2. s r g r r s   m p d p p m m d ṡ n | D ġ ṙ ṡ n |
San . : Kari sam . . . Kuru Chandramu | Khi Athi la. |

D. do. ||
do. ||

ANUPALLAVI

Ṡ n d P   p d n d p m   d p d | p d Ṡ n D, | d m d Ṡ, ||
Sangatahari . . ni. . . ripuvi | da. rini . . | kalya. ni ||

p d Ṡ   ṡ ṙ Ġ   ṙ Ṙ   ṙ ṡ n d p | ṡ ṡ   ṡ n D d p |
sa, da na. taphala da , . .yaki | hara na . . yaki |

d M g r s ||
Jagajjanani ||

CHARANA

Ṡ Ṡ ṡ n D   dp   p d   ṡ n D, | p d n d P | P d p M   g R ||
Syama Krishna . . so. da. ri | Syama le sa | to . . . dari ||

S s M m   P p   D d | p d   S n D | d M g r s ||
Sama gana lole bale | sa. da driban | jana. si. le ||

7. "Ninnu Vina"

Raga : Todi — A : s r₁ g₁ m₁ p d₁ n₁ ṡ

Tala : Rupaka — Ava : ṡ n₁ d₁ p m₁ g₁ r₁ s

Composer Thyagaraja

PALLAVI

1. S S R r G, ; ‖ M P M m g R S ‖
   Ninnu Vina. ‖ sukha muga . . na ‖

2. do. ‖ M P M d p m g r s ‖
   do. ‖ sukhamu. ga . . na ‖

3. do. ‖ m g p m n n d m m g r s ‖
   do. ‖ su.kha.mu,ga. . . . . . .na. ‖

4. do. g m P d p M ‖ ; m D p p m m g M ‖
   do. vi. na. . . . . . ‖ sukhamuga . . . ; na ‖

(a) M G M m d P d m ‖ m P, ; d p m g r s ‖
   Niraja na. ya. ‖ na . . . . ‖

5. R S R r G ; , ‖ g m p d N m p m g M ‖
   Ninnu Vina . . ‖ su. Kha. muga . . . . na ‖

(b) M m g M D D N ‖ n d d p p m d p m g r s ‖
   Ni . . ; rajanaya ‖ na . . . . . ; . . ; . . . . . . ‖

ANUPALLAVI

1. P D P M P P ‖ m p m G, g m P P ‖
   Manasu Kento. ‖ A . . . . nan. da ‖

2. N D M P ; P ‖ p m P d p m p g m d p D ‖
   Manasu Kento ‖ A . . . . nan : . . . da ‖

3. ṡ n D P ḋ p p m P || p ḋ N ḋ n Ṡ n ḋ p m ||
Manasu ken to || A . . . . nan . . da . . ||

ḋ n Ṡ p ḋ N D P || g m p ḋ n ṡ n ḋ p m g r ||
mai . . mei . . pula || Ka . . . rin . . . . ja . ka. ||

CHARANA

1. P ; D P ; P || M p m G M P P D ||
Ru pamu pra || ṭa . . . . . .pamusa ra ||

2. N ; d n D ; d p || p m G M P P D ||
Ru. pa. mu pra. || ta. . . . pamusara ||

G M P D N Ṡ || ṡ ṙ N D M p m G ||
Cha. pamu sal. || la. . pamuga. la ||

p ḋ p m g m p d N D || d p m ḋ p m G R S ||
Ka. ru. na . . . . . rasa || pa. ri. pu . . . rna ||

R S ḍ ṇ s r g m p d || d n ṡ n n d ḋ m m g g r ||
Varada . . . mridu . || Va . . . rtha. lu. ga . la. ||

S R G r g r r S || ṇ ḍ R R G M D ||
Ra. ga ra si. ka || Ra. ga. ra. hita ||

Ḋ Ġ Ġ ṙ ġ ṙ ṙ Ṡ || ṅ ṙ s n d n d m m g r s ||
Thy. ga ra. . .ja || ba . . . ga . . . . de. ya. ||

8. "Syamasundaranga"

Raga : Dhanyasi A : s g_1 m_1 p n_1 ṡ
Tala : Rupaka Ava : ṡ n_1 d_1 p m_1 g_1 r_1 s

Composer Thyagaraja

PALLAVI

1. P ; P p m G M || P ; P N D P ||
Syamasu-nda || ranga sakala ||

P N S R n S, || p n S s n D n d p m ||
sakti yu. ni. ; || ve . . ; . . ; . . . . ; . . ||

2. do. || do. do. || p n s r n s r s n d p m ||
do. || do. do. || Ve . . . . ||

ANUPALLAVI

1. ; S S s n G R || s r s n d p P N S ||
Tamasa. rahi || ta, gu. na. sandra ||

2. ; G G G G R || do. ||
Tamasarahi || do. ||

(a) R S R s n D P || m g p m d p r s n d p m ||
Daranu Vela yu || Sri. Ra. ma. chandra . . ||

(b) do. || g m p n s n d p n d p m ||
do. || Sri . . . Ra. ma. chandra ||

CHARANA

; P P M P P || M p n p m G, G, ||
Dushta janula || mada. vi. ha. ra ||

m g M p n D P ; || m g p m d p m g r s n s ||
Sishta hri, daya || Vi. ha . . . ra . . . . ; . ||

gm Like Anupallavi

Ishta Daivamu || ni vera ||
Ilanu Thyaga || raja vinuta ||

9. "Rama Nipai"

Raga : Kedara — A. s m_1 g_2 m_1 p n_3 ṡ

Tala : Adi — Ava : ṡ n_3 p m_1 g_3 r_2 s

Composer Thyagaraja

PALLAVI

1. ; p s S ; s m g m P, m ‖ m G r R, s | S S s n N ‖
   Ra. ma. ni . . . pai . . , | . . . . | tanaku . . ‖

2. P p s S ; s m g m p n p m | do. | S S S ; ‖
   Ra. ma ni . . . . pai . . . . | do. | tanaku ‖

(a) g m p n n P m m G r R , s | S ; ; ; | ; s r s s n n ‖
   Pre . . . ma . . . bo . . du. | . . . . . | Si . . . ta.

3. , p p s S ; s m g m p Ṡ n | p n p m g m g r | S S S ; ‖
   . . Ra. ma ni . . . .pai. | . . . . | tanaku ‖

(b) g m p n n Ṡ n p n p m g m g r | s r r G s S | ; ṡ n p m g r ‖
   Pre. . . ma . . bo . . . . | du. . . . . | . . Si . . . ta. ‖

4. s n do. | do. | do. ‖
   do. | do. | do. ‖

(c) g m p ṙ ṡ ṡ n n p p m m g g r s | r G s S ġ ṙ |
   Pre . . . ma . . . . . .bo . . ; , du | . . . . |

   ṡ n p m g r g r ‖ s n
   Si . , ...ta. ‖

ANUPALLAVI

1. ; P m m g r S ; s m g m | P M P ; | ; ; ; s m ‖
   Ta, ma. ; ra sa . . . . . . | nayana. | . . . . ‖

2. g m p m n p mm g r S s m g m | P Ṡ ṡ n N | Ṙ , ṡ Ṡ, n ||
. . . Ta . . . . ma . . . rasa ; . . . | nayana . . | . . . . . . ||

ṙ S n P, m g m p n P, m | m G r R, s | ; s r s s n n || , P

Mo. da. . . ma. . . ya . . | ka . . . . . . | . . . . ||

CHARANA

; P M m g r S, s s n n | , p p s S ; | s m g r S ; ||
Po. ga. . nu ba . . . . . | Va . . mu | lan . . . du ||

gmpnppmmggrrsrss | n p p s S ; | s m g r S ; ||

Ba . . . gu . . . ka . . . bu . . | ttini . . yan | tu . . . . . . ||

Should be sung like Anupallavi

Thyagarajuni hridaymandu Vagisananda mandu

10. "Biranavaralichi"

Raga : Kalyani A : s r_2 g_3 m_2 pd_2 n_2 ṡ
Tala : Rupaka Ava : ṡ n_2 d_2 p m_2 g_2 r_2 s

Composer Syama Sastri

PALLAVI

1. ; ; R S ; S || R ; R g m P M || P ; ; ; P M ||
Birana || Vara li . . . chi || bro . . vumu ||

G R g m P p m G ||
ninnu ne. ra nam. ||

2. R S do. || P ; ; ; p d p m || G R g m p d p m G ||
miti do. || bro, . vu. mu, || ninnu ne. ra, nam. ||

3. R S do. || P ; ; ; P M || P p m G g m P M ||
miti do. || bro vumu || vara . . . li . . . chi ||

m p d p m p D m d p m || G R g m p d p m G ||
bro. ... ... vu. ... mu. || ninnu ne. ram. ||

4. R S do. || do. || m p d n s n s n n d p m || do. ||
miti do. || do. || bro ....vu. muu, || do. ||

5. R S do. || do. || m p d n s r g r s n d p ||
miti do. || do. || bro. ....vu. mu. ||

p m g r G s n D p m G || R S
ninnunera..........nam. || miti

ANNUPALLAVI

1. ; ; S S ; s n || N d p P ; D N || r s S ; ; ; s n ||
Pura ri . || mano......hari || ni................ ||

2. d p d n do. || do. D R || do.
.... || do. hari. || do.

3. d p d n S s r G R || R N d p M D R || r s S ; ; m p d n ||
.........Pura.......ri || mano......ha. ri || ni.........Sri...... ||

s R, s n D p m G || R S
...........ka...ma... || kshi

CHARANA

; S s n d p P ; p m || G ; G M P ; || P M P P p d N ||
Tama sam.......bu. || Sa. yakani || vu. karuna...... ||

D N S ; S ; ||
nidhiga. da. ||

; S s r G R S || S S s n D P M || g m R G s n D p m G ||
Para...muka || mikame.........la || vi nu saro...........ja... ||
R S
mukhi

11. "Nin Arul Iyambalagumo"

Raga : Pantuvarali — A : s r_1 g_2 m_2 p d_1 n_2 s

Tala : Rupaka — Ava : s n_2 d_1 p m_2 g_2 r_1 s

Composer Papanasam Sivan

PALLAVI

1. ; S S s n D p m || G ; p m G ; R || S ; ; ; S, n ||
Ninarul...I || yam ba. la. gu || mo O... ||

d n s r s n d s n d p m ||
de.........va...de......va. ||

2. p d s r s r do. || g m p d p m do. || do. || g r s n || do. ||
...Nina ; . do. || yam......ba. do. || do. || O...... || do. ||

Anupallavi

; p g M P ; D || r s n D n S ; S || ; G R S S S ||
Ponni na dan || pu. vil. vandon || Potrumkamala ||

d n s r s n d s n d P ||
pu...ngu zha... . lon ||

; S s n s G r S || S s n D n S S S || s n R S s n
Maunum A. gama || maraigal. pugazha || ma...ttaa...

D p m || g m p d n s r s n d p m || pd
zhal || na......ttamu. dayoi. || ...

Charanas (Should be sung like Anupallavi)

1. ; Innal Kooṭṭi || Inbamutti || ; Indrajala || Viddai Kaṭṭi ||
; Tannai nambi || noai Viṭṭil || Sadananda ll muzhuk kattumll

; Arulillamal || Ramadasan || , Tuyaruramal ||
magizhvadedu ||
; Arulillamal || pugazh sirandu || , Akhilamidu ||
vazhvadedu ||

12. Kalaharana

Raga : Suddha Saueri A : s r_2 m_1 p d_2 ṡ

Tala : Rupaka Ava : ṡ d_2 p m_1 r_2 s

Composer Thyagaraja

Pallavi

1. Ṡ ṡ d p m || P m R m || R S ṙ m r s || R M P, d ||
Kala harana || melara ha || re. O......... || Siṭarama ||

2. do. || p d ṡ d p m r m p d p m || do. || do. ||
do. || me.........la. ra.........ha. || do. || do. ||

3. ṡ ṙ ṁ ṙ ṡ d d ṡ ṙ ṡ d p || do. || do. || do. ||
Ka.......la. ha. ra. na. || do. || do. || do. ||

Anupallavi

1. , p m p d p d || ṡ d Ṡ ; || 2. , p m p d p d ||
Ka. la. harana || me. la. || ka. la harana ||

ṡ d ṡ ṙ ṡ ṙ ||
me. la suguna ||

ṙ ṁ ṙ ṙ Ṡ ṡ ṙ ṡ ṡ D || d ṡ d d P mpd ||
Ka...ru na.......la || va.......la Ra. ma. ||

Charana

, pdṡdpp || pmddpm Rs || , rmPd ||
Dina dina munu || ti. ru. giti rugi || dikkuleka ||
pdṡDp ||
saranujuchi ||

Should be sung like Anupallavi

, Tanuvu tanamu || nidayanti || Thyagaraja || Vinuta
Rama ||

13. "Paritanamichite"

Raga : Bilahari — A : s r_2 g_3 p d_2 ṡ
Tala : Jhampa — Ava : ṡ n_2 d_2 p m_1 g_2 r_2 s

Composer Patnam Subramania Iyer

Pallavi

1. PM | mggrS || S ; | Ssṇḍ ||
Pari | ta......na || mi | chite..... ||

(a) S ; | rgRG || P ; | mgrsrg ||
Pa | limtsu || ve. | mo........ ||

2. do. | do. || srgr | Ssṇḍ ||
do. | do. || mic... | chite... ||

(b) srG | rgPdṡ || do. | do. ||
Pa... | lim. tsu. || do. | do. ||

do. | do. || do. | do. ||
do. | do. || do. | do. ||

(c) srgp | dṡnṡdn || do. | do. ||
Pa... . | lim... .tsu. || do. | do. ||

3. do. | do. || ddP | ṡndpmg ||
do. | do. || mi... | chi. te...... ||

(d) r g p d | ṡ ṙ ġ ṙ ṡ n || d ṙ ṡ n | d p m g r g ||
Pa.... | lim...tsu. || ve...... | mo............ ||

4. P M | grpmgr || do. | do. || (e) rgpd | do. || d ṙ Ṙ |
Pari | ta...na || do. | do. || pa . . . | do. || v e . . |
ṡndpdṙ ||
mo . . . . . ||

5. Ṡ d n | P ; m g || g r g r | S s ṇ Ḍ || S ; | r g R G ||
Pari- | ta na . || mi . . | chite . . || pa | limtsu . ||
P ; | ; ; ; ||
ve . | . . . ||

ANUPALLAVI

1. P P | m g r g P || D P | m g g r S || s r G |
Para | ma . pu . ru . || sha . | Sr . . . . || Pa . ti |
r g p m G || D P | m g p d Ṡ ||
na . . . . || pai . | ni . . . ku ||

2. ṡ n d p | m g r g P || D n d d p | m g g r S || do. | do. ||
Pa . ra . | ma . pu . ru || s h a . . . | sri . . . . || do. | do. ||
do. | do. ||
do. | do. ||

---

a. p d ṡ ṙ | ĠṘġṁĠṀ || ġ ṙ Ṡ | ġ ṙ ṡ n D ||
ka . ru . | nagal . . . . || ka .ka | yu . . . nna ||

(i) ġ ṙ Ṡ | Ṡ ṡ n d p || d ṙ ṡ n | d p m g r g ||
ka . . | rana . . || me . . . | mai ya . . . ||

(ii) ġ ṙ ġ ṡ | ṙ n ṡ d n p || do. | do. ||
ka . . . | ra . na . . . || do. | do. ||

(iii) do. | do. ll d r Ṡ | , n d p m g ll
do. | do. ll me . . | . . mai . ya. ll

b. p d s r | G g r p m ll g r S | g r s n D ||
ka . ru . | nagal . . . || ka . ka | yu . . nna ||

(iv) g r s n | r s n d s n || d p d p | m g r s r g ||
ka . . . | ra . . . na. || . me . . | mai . . ya. ||

CHARANA

; R | G P ; || D P | M m g g r || s r G | g r S S ||
Ro | kkami || chuta | kune . . . || mu . . | kkandi ||

s n D | S ; S ||
che . li | kanu ||

D ; | D p d n d || g p d p | d p m g R || d s r g | Pmggr ||
cha. | kani . che. || li . ni . | yo . sa . ka || Ja . na . | ka ra . . ll

s n D | S ; S ||
ju . nu | kanu ||

Should be sung like Anupallavi

Mikkili sai || n y a m i v v a || Markaden ll drudu kanu ll
Akkadika || medu kalku || Adi Venka ll tesa niku ll

14. "Sri Saraswathi"

Raga : Arabhi — A : $sr_2\ m_1\ pd_2\ \dot{s}$
Tala : Rupaka — Ava : $\dot{s}\ n_2\ d_2\ pm_1\ g_2\ r_2\ s$

Composer : Muthuswami Dikshitar

PALLAVI

1. P d P m || m g R s r s n D r s || R ; r s r m ||
Sri Saraswa || ti . . . na . mo . . sthu || te . varade ||

2. P d M p d p m || do. || r s R ; p p ||
Sri Sara . swa. || do. || te ; . Para ||

a. p m M g r s R || ; d s r m ||
de . . va . te . || Amba . ||

b. do. || do. || do. p m p d p || do. ||
do. | do. || do. Pa . ra . . . || do. ||

MADHYAMAKALA

D r s m g R p m g r || m p d r s n d p m g r m ||
Sripati Gau . ri pati Guru || guha vinu te . vidhi yuvate . ||

SAMASHTI CHARANA

S s s n D r || S r p m g r s || r r r p m g R s ||
Vasa na . . tra || yavi . va. rjita || varamu ni ba . ||

r m P d S n D P ||
vita mu . . . rte ||

s n D S r s r || r p m g R s s || d r S s n D d p ||
Va . . sa vadya || khila nir . jara || va ra vi . ta rana ||

m p d p m g R R d r ||
ba . hu . kir . . te dara ||

MADHYAMAKALA

S s d s r m g r s R || P p m d d D d r S ||
hasayu da mukhamburuhe || Atbhuta saranamburuhe ||

d s r M g R s n d r || d r s s n D p m g r m ||
samsa rabhityapahe || sakhalamantrakshara guhe ||

15. "O JAGADAMBA"

Raga : Ananda bhairavi — A : $sg_1\ r_2\ g_1\ m_1\ p\ \overset{*}{d_2}\ p\ \dot{s}$

Tala : Adi. — Ava : $\dot{s}\ n_1\ d_1\ p\ m_1\ g_1\ r_2\ s$

Composer : Syama Sastri

PALLAVI

1. P ; ; m p n p P , n n P, m G , M , l P p g M P m P d p l
   O ....Jaga l dam ...... ba l

   m M p m g r G M ll
   . na . nnu . . Amba ll

2. p n p p Ṡ ṡ n d m P , n n P m m gM | P pgM Pdpm Pdp |
   O ... ... Ja . ga | dam ... ... ba ... |

   do. ll
   do. ll

3. pnppṠ nṡṘġṙ nṡṙṡ ndP,n nPm mgM | do . | do. gmgr S ll
   O ... . Ja . ga | do . | do. Amba . . ll

   S r G r ssS Srs sṇ N ; ṇs | gmpd mP, mgR G |
   I | . . . . vu . . . l

   p m g r r G r S ; ll
   mu ll

ANUPALLAVI

1. S , s g g r r ṇ s s P mggp m g R gm | P, pnnppm M |
   I . Ja . ga . di gadiyai ja . nu . la. gu mari l te ja.mu.nara |

   m d p m g R G M ll
   ja vi . nu . ta yau ll

2. m S s g g r r ṇ s s P d p m g m p m g R g m l do. do |
I. Ja. ga. di. gadiyai. ja. nu......lagumari l do. do |

p n n p m d p m g r s Ṡ ṡ ṡ ġ ġ ṙ ṙ n n n n ṙ |
ra.........ja. muki. saroja na. ya. na. sukuna |

Ṡ, n Ṡ ; n p | , m m d p m g r G m ||
ra......ji ra | ji ta.........ka.......... ||

Chittasvara

p m g r s ṇ s m g r s ṇ s g r ṇ | s G G m p d | p m g m P; ||

d p M g r g m p M g r s Ṡ | , n d p P, m |
g r S, m g m ||

Charana

S s P p p n p m p m G M | M, p M, p M, p m g R |
Kannatalli na. duchenda ninda | ka............nna na. da. |

g m P d p M p m g r S ||
salupa. ka. ta ku. na ||

s g R r ṇ s g r g m P p P p n n p p m | M, p M, p
ninnu............ne...nammi yunna va. da. | na. n.....no

M p m m g R | g m P d p M p m g r G ||
............ka. ni | brochu. da. karuda ||

p d d p m d p m g r S ṇ ṇ S r G r S s ṇ | s g r G m p n |
A.......n...ni...bhuvanambuluka. va pra | sannamurti An |

p m p m g g M ||
napurna vadana ||

P n p p m p ṡ ṡ n ṡ ṡ ṁ ṁ ṁ ġ ġ Ṙ ṡ n ṡ ṡ |
Vi. nna. pa. mu. Vina. vin . . . . . chi sannidi |

p ṙ ṡ ṡ ṡ n d P n p | , m m d p m g r G m ||
vipanna. ba. yavimo | chana...da......re. ||

16. Parama Pavana

Raga : Purvi Kalyani A : s r_1 g_3 m_2 p d_2 p ṡ

Tala ; Adi Ava : ṡ n_2 d_2 m_2 g_3 r_1 s

Composer Ramnad Srinivasa Iyengar

Pallavi

1\. ; p P pm mgmg grgr GMpm grS |

Para ma. pa. . . . . . . Va . . . na . . . . Ra. ma. |

S r ḍ S, r g r G | g m P m n d d p P, ||

Pa............pa. vi | mo . . . ... cha. na... . ||

2\. ; P n d d p P p m m g m g g r g r G m d M, d m g r s |

Pa . . ra ma . . . pa ... ...va .. ...na............Ra. ma. |

g r s ṇ Ḍ s r G r G | do. ||

... ... pa ... pa. vi | do. ||

(a) ; P d p m g p p d Ṡ g ġ ṙ ṙ ṡ S | ; d ṡ n d p P p m |

Pa ... ... raju . . Chi. na. nu . | Pa ... ... lim. pu. |

g m g r g m p d n d p m ||

mai ... ... yya ... ... ||

(b) g r g m do. Ṡ, D ṡ ṙ Ṡ ṙ d ġ ṙ ṙ ṡ Ṡ | do. | do. ||

... ... do. chi ... ... na. nu...... | do. | do. ||

(c) ; P d p m g p p d Ṡ Ṡ d ṡ ṙ ṡ n d ṡ Ṡ, ṙ | Ġ ġ ṙ ṡ n D

Pa .. ... raju . . chi ... ... nanu ... ... | pa ... ... lim

n d p m G | m d m d N ; d n d m d m g m ||

... ... pu | mai ... ... yya ... ... ||

Anupallavi

1. ;, d ṡ p D Ṡ, ġ ṙ ṙ ṡ Ṡ | Ṡ ; Ṡ, ṙ ġ ṙ Ġ | ġ ṁ ġ ṁ ġ ṙ Ṡ ||
Varamaud bala nu. ta | Va. rija | lo ... ... chana ||

2. ; , d ṙ ṡ n d m D ; Ṡ D ṡ ṙ ṡ ṙ d ġ ṙ ṙ ṡ Ṡ | ; Ṡ, ṙ ġ ṙ Ġ |
Va. ra. marut bala ... . nu. ta ... | Va ... ri. ja |

ġ ṙ Ġ Ṁ ṗ ṁ ġ ṙ Ṡ ||
lo ... ... cha. na ||

; , Ṙ ṙ Ṙ Ṡ, ṙ ṡ n D d m d n | ; d ṡ n d p P p m |
Va. ra nardi ha ... ...ra. na. | Va ... nchi. ta... |

g m g r g m p d n d p m || g r g m
pha. la. pra ... ... da... || ... .

Chittasvara

; P, n d m g d m g r s r ḍ | S, r g r g m | s r g m d m g r ||
g m P, n d n mdndmgrg | S, r g m d n | m d ṡ n d m g r ||

g m P, d n d n p d p ṙ ṡ n d | Ṡ, ṙ ġ ṙ n d | mdṙndmgr ||

g m P, d m d ṡ ṙ ġ Ṙ ṡ n d | ṙ Ṡ n d m d m |
, g r s ḍ S r || g m =

Charana

; p p P ; ; p P n d d p P | ; d ṡ n d p P, | m p m d p m G,
Kanakam bara dha: ra. | karu. na ... ... | nvi ... ... da ...
g m r ||
... su. ra. ||

g m P, m m g g r G M p m g r S | ; S, r g r G |
... . ka. maja. na. ka... ... Na. ra | ka. n. tha ka |

g m P, n d d p P ||
mu. raha. ra ... . ||

Should be sung like Anupallavi

Vanajasananuta — Varidi Kanyapriya
Vamanarupa Srini — Vasavaradayaka

17. Gam Ganapathe

Raga : Hamsadhwani Tala : Rupaka

Composer Harikesanallur Muṭhiah Bhagavaṭar

Pallavi

Ṡ | , ṡ n p || G. | p g r s || S | s s s s ll g r |
Gam | ganapa || te. | namonamo || San | kariṭana ll ya. |
g p p n ll
namo namo ll

Anupallavi

P | p ṡ ṡ ṡ ll Ṙ l ġ ṡ ṙ ṙ ll Ġ l ṙ Ṡ ġ ṙ ll
An | Kusadhara ll man l galakara ll Pan l kajasara ll
Ṡ l, g p n ll
na l Varana ll

Charana

P l p G r ll G l r s ṇ p ll P̣ l , r s r ll g p l
Pan l ka jasa ll na l di vandita ll Bhak l tarthi ll hara l
g p n p ll
namudita ll

P l p Ṡ ṡ ll ṙ ṙ l ġ ṡ ṙ ṙ ll Ġ l ṙ ṡ ġ ṙ ll Ṡ
Kum l Kumapa ll guna l nidhe Hari ll ke l sakuma ll ra
, g p n ll
mandara ll

18. "Vinayakuni"

Raga : Madhyamavati Tala : Adi

Composer : Thyagaraja

PALLAVI

1. R R M R M P N Ṡ | Ṙ Ṙ S Ṡ | ṡ n s n P M ||
Vina . . yakuni va | lanu brova | ve . . . ninnu ||

a. p n n Ṡ ; n P p m m r p m | r m p m R S | pnpmrmrs ||
vina . velpu le . va . | ram . . ma . | . . . . ||

b. do. rs | r m p N ; , | pmrmsRs ||
do. va | ram | ma . . . . ||

c. do. | rmpnṡnpm | rmpmrmrs ||
do. | ram . . . . . | ma . . . . . ||

2. s r p m M R M P N ṡ ṙ | ṙ ṁ Ṙ ; Ṡ | ṡ n ṡ n P M ||
Vina . . yakunivala | nu . bro . va | ve . . . ninnu ||

d. p n N Ṡ , n P M R S | do. | do. ||
vi . na . . velpuleva | do. | do. ||

e. p n Ṡ ṙ ṡ n ṙ ṡ n P M R S | mrpmnpṡn | ṡnpmrmrs ||
vi . na . . . vel . puleva | ram . . . . . | ma . . . . . ||

f. pnṠṙṡṠ,nNṡnN , p p m R S | rmpn ṠṙṡNṡn |
vina . . . . vel . . . pu. leva | ram . . . . |

pnpMpmRmrRS ||
. . . . . . ma . . . . ||

g. do. | R M N Ṙ | ṁṙṡnpmrs ||
do. | ram . . . | ma . . . . . ||

ANUPALLAVI

1. P N ; Ṡ Ṙ ; R Ṡ | S ; ; ṡ n | P N ; Ṡ ||
Ana . thara kshaki | Sri . . ka. | . ma . kshi ||

2. do. | Ṙ ; ; ṡ n | do. ||
do. | Sri. ka. | do. ||

3. do. | n ṡ Ṙ Ṡ ṡ n | do. ||
do. | Sri . . . ka . | do. ||

4. do. | n ṡ ṙ Ṁ ṙ ṡ n | do. ||
do. | Sri . . . ka . . . | do. ||

a. P Ṙ Ṡ ; Ṡ ṡ n ṡ n P | p m r m p n ṡ n | pmRRS ||
Sujananga mo . . cha | ni . San . . ka . | ri . Janani ||

b. do. | r m p n ṡ n p m | nnpmrmrs ||
do. | San . . . ka . ri. | Ja. na. ni . . . ||

CHARANA

P P ; P p m pm P N | Ṡ N P p m | R , m R S ||
Pura na da ya . che . | kira . lu : | ma. kuni ||

R S ; S ; s ṇ S ; | R ; M R | P P P ; ||
kira je chi bro | chu raja | Pari Thya ||

p n M ; P N Ṡ Ṙ Ṙ | Ṡ ṙ ṁ Ṙ Ṡ | ṡ n P p n ṡ ṙ ||
gara ju ni hridaya | sa. ro. ja | me . . lai . . ||

ṡnS ; p n ṡ n P p m R | r m p n ṡ n p m | n n p m r m r s ||
na , ; so . . . dari Pa . | ra . ; . Sak . . . | ti . . nannu ||

19. "Raghunayaka"

Raga : Hamsadhwani Tala : Adi

Composer : Thyagaraja

PALLAVI

1. ; ; ; G P G ; R | S ; ; s ṇ | P ṇ s R S ||
   Raghu na-ya | ka ni | . pa . . da ||

2. R , R , G P g p G R l S ; ; do. l do. ll
   yuga Raghu na . . ya l ka do. l do. ll

3. do. l s r g r r s s ṇ l P n s r s n s ll
   do. l ka . . . . ni . l . pa . . . da. ll

4. r s R ; do. l s r g p g r s n l P n s r g r s ll
   yuga . do. l ka ... . ni. l . pa . . . da. ll

R , R , G P g p n p N l p n Ṡ ; g p l n p ṡ n P G ||
yuga Ra. ji va. mu. l ne . . . vi. l da. ja. . la ||

g p g r s r
Sri . . . . .

ANUPALLAVI

1. ; ; ; P N Ṡ ; Ṡ l Ṙ , Ṙ , Ġ l Ṙ Ġ ; Ṙ ll
   Agajala lmula pa l rato li ll

2. Ṡ ; ; P N p n Ṡ Ṡ l ṙ ṡ Ṙ Ṙ Ġ l do. ll
   nan nagaja . . la l mu . . lapa l do. ll

3. ġ ṙ ġ ṙ Ṡ do. l n ṡ Ṙ Ṙ ṡ ṙ l Ġ ṙ ġ P Ġ ll
   nan . . . do. l mu. la pa. l rato . . . li ll

ġṙṙṡS ĠGṙġṙṙṠ l n ṡ ṙ ṡ n p g p l n p ṡ n P G ll
nan . . . nadarim . . pa l ni . . . ve. ga. l diga . . . da ll

g p g r sr =
Sri . . . . =

Charana

; ; ; P N p nṠ N l P, G, ṡ n l P G ; R ll
Bhavasa sa . . ga l ramu ta. l da leka ll

srgrṠ = P Ṇ p ṇ S S | ṇ s R R g r | p g n p g r s r ||
ne . . = Paluka ... si | pa. di. ma. | ru. ku. je. ri. ||

g r S ; Should be sung like Anupallavi

ti . . Avanijadhi | pa Sri | ta raksha ||
Ka Ananda | Kara Thya | ga raja || nuta

20. "I Varagu Juchi"

Raga : Sankarabharana A : s r_2 g_2 m_1 p d_2 n_2 ṡ
Tala : Adi Ava : ṡ n_2 d_2 p m_1 g_2 r_2 s

Composer Thyagaraja

PALLAVI

1. ; ; ; G M P D N | Ṡ ; ; Ṡ | Ṡ ṡ n D ṡ n ||
I. Varagu | ju chi | na di. tsa. ||

2. d P m g r do. | Ṡ Ṙ Ṡ Ṡ | do. ||
la. da ... do. | ju ...chi | do. ||

3. d P m g r do. | ṡ ṙ ġ ṁ ġ ṙ Ṡ | do. ||
la. da ... do. | ju ... ... chi | do. ||

dPmgrsṇsrsṇḌṆ | S ; ; s r | g m p d n ṡ ṡ n || d P m g r =
la. da ... gin ... ... | ga ...... | . . . . || ... ... =

ANUPALLAVI

1. ; ; ; Ṡ ; ṡ n D P | g m p g m r G | M P D N ||
Pa. va. namu | se ... yu ... sa | ktiganaka ||

2. Ṡ ; ; ṡ ṙ ṡ ṙ do. | do. | do. ||
ni pa ... ... do. | do. | do. ||

3. Ṡ ; ; ṡ ṙ ġ ṙ ṡ n D P | d p m g m r G | do. ||
ni Pa ... ...va. namu | se ... yu ... sa | do. ||

Ṡ ; ; ṡ N ṡ Ṙ Ṡ ṡ d | N Ṡ ; d n | ṡ ṙ ṡ n D ṡ n || d P m g r =
ni Pa. pa. mugala | da. ka | ri. va ... ra. || da. nan. =

Charana

1. ; ; ; g m P ; P P | g m p g m r G | M P ; M ||
Na. ga sana | sa ... da ... ga | managri ||

2. P ; ; g m pDpP P | d p m g m r G | M P ; ṡ n ||
na Na. ga ... sana | sa ... da ... ga | managri. ||

d P ; , g m d P m g r G | m g R S s ṇ | S R G M ||
na Sa. ga. ra ... nin | nu vi ... naga | evaru ||

P , , Should be sung like Anupallavi

ni Vegadiyya | nive ve | gamorala ||

nidu Thyagaraja | nuta Ra | garahi || ṭa nan =

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